Kine WEEKLY

IDEAL KINEMA

WITH THIS ISSUE

"We're doing terrific biz at the Empire in CARGO OF INNOCENTS, Uncle Bob!"

FIRST WEEK!

"What a grip you've got, Adm'rl Laughton— just like M-G-M's on the box-office!"

SECOND WEEK!

"Hold tight, Lieut. Donlevy— the crowds won't let CARGO OF INNOCENTS go!"

THIRD WEEK!

Holding!

"PACKED WITH LOADS OF
ENTERTAINMENT."
Film Da

"SHOULD DO HANDSOMELY
AT THE BOX OFFICE."
Hollywood Reporter

DON AMECHE

JOAN BENNETT

in

GIRL TROUBLE

with

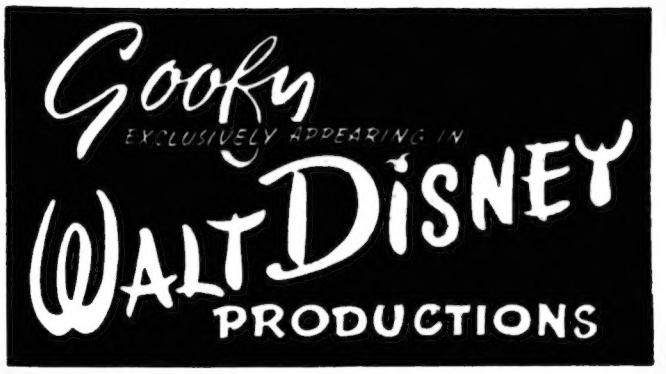
BILLIE BURKE • FRANK CRAVEN
ALAN DINEHART • HELENE REYNOLDS

20th CENTURY FOX

Directed by HAROLD SCHUSTER · Produced by ROBERT BASSLER
Screen Play by Ladislas Fodor and Robert Riley Crutcher

Kinematograph WEEKLY

No. 1,877. Thursday, April 8, 1943. Vol. 314



A.C.T. DOUBLES IN MEMBERSHIP

Negotiations with Government and Employers

DEL GIUDICE PLANS OPPOSED

AN increase of nearly a thousand in membership in one year is remarked upon in the Report of the Association of Cine-Technicians published in preparation for the Tenth Annual Meeting on Sunday, April 13. The present membership —2,908—is nearly three times that of two years ago.

The report contents itself with a sober summary of a variety of achievements during the year. These have involved a number of negotiations with individual companies and employers' associations as well as one open dispute with the British Film Producers' Association.

It is recorded that eighteen members have lost their lives on [illegible] service, two are missing, and seven are prisoners of war.

Deputations to Government departments have put forward pleas for the retention of key technicians, for maintenance of studio space, and to register a protest against the requisitioning of an important studio. The association was also consulted with regard to the conservation of film stock. **In this connection the prohibition of advertising films was advocated by the A.C.T., not only because of waste of stock but because they "irritate the technicians who have to make them."**

Quota Scheme

Opposition is recorded to the del Giudice plans for quota production for U.S. renters, and to form a scenario institute which are the subject of a considered statement issued separately (see page 5). A resolution endorsing this opposition has been tabled for discussion at the Annual General Meeting.

Reference is also made to the naive protest by the Denham works committee against an incident in a film being produced there which was "calculated," says the report, "to prejudice relations with the U.S.S.R." **(This was referred to in the KINE. Long Shots of March 4.)**

Studios and Employees' Meetings

The studio management, having criticised the action, stated that permission for future meetings of employees would not be granted unless the agenda of such meetings were first notified to the studio management.

Continued on page 33

STALINGRAD FUND

A.B.C. Raises £53,000

Over £53,000 has been raised for the Stalingrad Fund by collections in the 500 kinemas operated by Associated British Pictures.

The fund was established by Messrs. A. G. Allen, M.C., chairman, Max Milder and Eric Lightfoot, joint managing directors, at the request of patrons. Its purpose was to send comforts, medical supplies and equipment to the Russian soldiers and civilians. With the co-operation of Mr. [illegible]aisky, Soviet Ambassador, these [illegible]ve been forwarded by every [illegible]lable transport since the fund [illegible]ed.

"[illegible]tween 2,000,000 and 3,000,000 [illegible]dual donations have gone to [illegible]p this total of £53,043," Mr. A[illegible]ted in presenting the final tota[illegible] Mr. Maisky. "They give practica[illegible] expression to the admiration the people of Great Britain have for the Russian men and women who defied defeat and fought through to victory almost unparalleled in the history of war.

Continued on page 5

A. Arthur Rank has been appointed a member of a recently formed Board of Management for Crown Film Unit.

U.S. Publicity Drive

THREE BRITISH TOP-LINERS

Three British films are being introduced to the American public by big exploitation campaigns —"Next of Kin," "Desert Victory" and "First of the Few"—cables the KINE. New York correspondent.

Universal is planning an unusually big effort for the May release of "Next of Kin," which was held up for a time. William J. Heinemann, Universal assistant sales manager, is devoting himself personally to the supervision of national screenings, and both Federal and municipal police are giving assistance. Big radio advertising campaigns are planned.

Twentieth Century-Fox are similarly plugging "Desert Victory," which has already received backing from enthusiastic reviewers, while R.K.O. is putting its full exploitation weight behind "Spitfire," under which title "First of the Few" is being distributed in the States.

HARDENING FILM PRINTS

Processes Examined

Treatment of film prints by preservation methods in order to secure longer life was discussed at a meeting of interested parties and Board of Trade officials on Monday.

Exhibitors, renters, studio and laboratories and film stock manufacturers were represented.

C.E.A. representatives present at the meeting were R. Crow, S. Hart, McInally, Capt. Barber and W. R. Fuller.

Various methods of hardening the surface of a film to prevent it becoming scratched have been examined with a view to securing a greater number of runs per film, and the interests represented are each preparing a memorandum embodying their suggestions for submission to the Board of Trade.

Proposed New Ban

The Birkenhead Watch Committee and the Education Committee are considering what steps can be taken to bring about the exclusion from kinemas during school hours of children under the age of 14.

Francis L. Harley, managing director of 20th-Fox, is on his way back to this country, travelling by boat.

Five Councils Demand a Kinema

THE absence of a kinema at Amble on the Northumberland coast has become an issue of first-class importance in local municipal politics. So widespread is the public demand for film entertainment that five neighbouring councils are taking an official hand in the matter.

The stage has now been reached when a meeting of representatives of the Urban Council and four neighbouring parish councils have decided to call a public meeting and to forward a petition to all local M.P.s and Government authorities.

It was pointed out that since the Coquet Picture Hall was burned down in December, 1941, the residents of Amble had to travel five miles to the nearest kinema at Red Row and nine miles to the next, which is at Alnwick.

Efforts so far by the local council had only elicited the information "That men and materials could not be spared from work of national importance."

A member of the council declared that he thought it was nationally important to find some kind of recreation for people working hard in the national effort. It was further stated that there were no suitable halls in Amble for pictures.

A committee was formed to take all possible steps to secure the rebuilding of the picture hall in the town.

Always at the Front

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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SAVING FILM STOCK

WHEN we are up against one of our regularly recurring snags, we are generally able to analyse the trouble to the extent that some sort of a choice is left us in the solving of it. The answer may not completely clear away our trouble, but if we are earnest enough in our search we invariably find that there is a way through, or a way round.

Nobody is particularly confident, for instance, about the ideal settlement of the raw stock shortage puzzle. But, as in other cases, we can look carefully ahead and make up our minds that our real job is to select which of two or three awkward decisions will be the least harmful.

The first point is to face the inevitable with a coldly critical eye, and to calculate the relative advantages of every possible plan of readjustment. Realising at once that there is no evasion, what is the first suggestion? To work films harder, and to expect the public to put up with worn-out prints in the later runs? It may come to this, and if so the next inquiry would involve new ideas on preservative processes.

Or we may succeed in getting the public to accept considerably shorter programmes. In so far as this would enable us to maintain quality in our prints, we would probably do well to adopt this course. But how far could we count on maintaining our attendances on this basis?

Probably we shall find that we must try our plans out before we can estimate their cost—for we know neither will be popular. Territories may vary. But economy there must be, and it is for our Trade to see how nearly painless it can be. We are fortunate in two important respects: we now know we can rely upon understanding help from the Government officials, and our patronage, on the whole, has accepted war time expedients with patience.

Long Shots

THE possibility of a further rise in Entertainment Duty when Sir Kingsley Wood makes his Budget speech is being discussed in the Trade, and views are being expressed that the film Industry may be called upon to accept a further burden beyond that already borne.

BUT nowhere is there anything like the resentment at this possibility which stirred exhibitors to indignation in other years when the subject was mentioned. Indeed, the volume of business passing has led to the Trade viewing such a contingency in the light of "He wants money: and this looks like one of the ways of getting it."

EVERY success to the Testimonial Fund now being organised by the Northern Branch of the C.E.A. to mark the esteen in which friends all over the country hold F. W. Morrison. After all, a man who has been in continuous membership of the General Council for thirty years deserves some mark of appreciation, and when one thinks of the work he has put in for the benefit of exhibitors, and the regard which he enjoys, there is reason to anticipate a cheery response to the appeal of the Tynesiders' Branch.

ALL the Trade will join me in wishing success to the Futurist Birmingham, which will reopen on Tuesday week, April 20. Alfred Levy tells me that the performance will be in aid of the R.A.F. Benevolent Fund, with a proportion of the proceeds going to the C.T.B.F. The Futurist has always been an important feature of Birmingham life, and a big gathering of prominent notabilities, headed by the Lord Mayor, will show, by their attendance, their hearty good wishes.

GRIST has come to the C.T.B.F. mill this week as a result of the oratorical efforts of C.E.A. President Henry Simpson. When a few days ago he journeyed to Carlisle to address the local branch of the National Council of Women on "The Kinema in War Time" the branch offered to pay his expenses, which he refused to accept.

COUN. SIMPSON, however, had, during his address, stressed the fact that while the film Trade did much for charity, its own charity—the C.T.B.F.—was largely neglected by Watch Committees when they were allocating the Sunday charity levy. As there were magistrates among his audience he hoped his words would bear fruit.

THEY did, but in another way. The Carlisle Women's Committee decided to mark their appreciation of Mr. Simpson's lecture by sending a cheque for two guineas to the Fund for which he had pleaded so eloquently.

LAST Thursday's special issue of the newsreels celebrating the twenty-fifth birthday of the R.A.F. brings from H. T. Redfern, for 23 years with the Gaumont Co., Ltd., and now with the Cinema Division of N.A.A.F.I. a very interesting bit of history relating to the inauguration of the R.A.F. 25 years ago.

"ON April 1, 1918," he writes, "I was attached to the Royal Naval Air Service (Headquarters Staff) at Fort Tregantle, Cornwall, and it was suggested by Admiral Hutchinson (in command) that a film be taken of the merger of the R.A.F. as a record of the event. I was, therefore, detailed to make the necessary arrangements.

"ACCORDINGLY I got in touch with my firm, the Gaumont Co., and arranged to meet their chief cameraman (Jimmy Taylor) at North Road Plymouth Station the evening before. I failed to contact him, and returned to the fort early the next morning (April 1) feeling very "windy," because a special parade had been called for 8 a.m., and several Air Marshals, and, in fact, nearly all the 'heads' of the R.N.A.S. were to be present.

"I DULY reported the non-arrival of the cameraman, and the parade was cancelled, much to the disgust of the 'brass hats' About 9.30 a telephone message was received from the barracks at Devonport to the effect that they had a cameraman there and did not know what it was all about.

"JIMMY TAYLOR had alighted at the wrong station (Mill Bay) and could not locate the fort. Another parade was called for 11.30, and I am pleased to relate a most interesting film of about 2,000 ft. was recorded, showing the actual merger of the R.N.A.S. to the R.A.F."

ONE is prompted to ask, in the words of Hans Breitmann, "Vhere vos dot barty now?" If the film is still in existence it ought to awaken great interest, as, according to Mr. Redfern, there were included shots of several of the pioneers of the Air Service, as well as of some of the personnel who have achieved distinction in various fields.

SPEAKERS at Cinematurian lunches recently have felt themselves free to wander away from film subjects in their addresses. J. Gomersall's talk last month touched celluloid only very lightly, and W. J. Gell last week had a novel turn which might have been called "Adventures at Home and Abroad."

WHEN the time came for votes of thanks, W. J. Speakman observed that the great Moguls of Wardour Street placed such great value on their time that to suggest a visit to a Trade luncheon at Cottonopolis would almost stagger them by its audacity. The guest member-speaker that day would not allow himself to be tied to Wardour Street. His visit was a happy gesture of friendliness to "the Lancashire brethren."

INCIDENTALLY, it was stated that the London kinema Trade had a luncheon club, but no one ever bothered to call the members together. Hence, it was a great pleasure for Londoners to travel 200 miles to have lunch in Manchester.

A KINEMA manager who can sit down and transform the thousand worries of his job into a humorous story is to be envied. W. L. Pember, who is prominent in the new Cinema Managers' Association, has achieved this very attractively in a slim paper-covered booklet sold at half-a-crown entitled "Read This and Weep."

SHOWMEN may have a bigger reservoir of tears than I have, and I would have suggested "Read This and Chuckle.' The book is a humorous, cynical description of a manager's many miseries, briskly detailed. It is vastly amusing to kinema managers, and very revealing to those who are not.

WHEN Kipling wrote "East is East and West is West, and never the twain shall meet," the London and Home Counties committee on London releases hadn't been formed. Their report divided London into areas which set geography entirely at nought.

NORTH-WEST and South (two of the divisions) kept soberly to the demands of nomenclature, but North-East went all haywire with Twickenham, Richmond and Maidenhead and a dozen or so others far away in the South-West, gate-crashing in so as to be neighbours of Dagenham and East Ham.

BUT so long as the divisions do not demand more than 41 copies and no exhibitor feels aggrieved by being relegated to another area, it is not likely that much bad blood will result from the rearrangement.

CONRAD VEIDT'S sudden death on the golf course at Santa Monica, California, at the age of 50, removes from the film world a film actor who had played in a variety of parts. One thinks of such dissimilar rôles as those in "Caligari," "The Passing of the Third Floor Back," "Rome Express" and "Storm Over Asia," in addition to many lover parts in older pictures.

AN atmosphere of eventual Arcady is conjured up in a phrase in the A.C.T. report. It suggests that the time may come when studio technicians will float round in a circumambience of bliss to which no difficulties or disappointments draw near.

CONSULTED by the Board of Trade on film economies, they told the Board that advertising films should be prohibited because (1) they used up film stock, (2) they increase the bottle-neck in laboratory printing, and (3) they "irritate the technicians who have to make them." The boys don't come up to scratch if they're irritated.

THE STROLLER

Close-Ups

by

SCREENCOMBER

Have You Heard—?

"AND how's it going?" asked the first producer.

"Not too bad," said Swoggleheim, "except we had to reshoot some of yesterday's stuff. Wasn't so pleased with it, and as I'm going all out on this one I thought we might as well get it right."

"Just been talking to Swoggleheim," said the first producer to the other producer, "and things don't sound too good. Seems he's got to reshoot the biggest sequence in the picture, and naturally he's a bit worried that they're going to lay him out."

"Heard about the trouble with Swoggleheim?" asked the other producer, "Bloke just been talking to him and it seems he's had to scrap half the picture, and they're thinking about calling someone in to take over."

"I said Swoggleheim's in a bad way," whispered the next producer to the trade gossiper, "seems they had to scrap the picture and they've given him the boot."

"Swoggleheim is out," the trade gossiper told the final producer, "and he's that broke they've had to give him some boots."

By a coincidence his statue of three monkeys, symbolising "see nothing, hear nothing, and say nothing," crashed to the floor in the first producer's office just as the last producer knocked over a carving called "Truth" while reaching for the phone to tell a friend the news about Swoggieheim.

Critical

WALTER MUTCH
Has no opinions as such;
His policy is slavish
In acquiring views Margravish.

Winkleheim News

WINKLEHEIM Picture Corp. announces that this year's most important release will be Mr. Winkleheim himself. Mr. Winkleheim has been paying a protracted visit to the wilds of Devon, where he has been engaged explaining to certain highly placed Government officials the complexities of a recent big financial deal in which he was the chief participator.

The Cads

"THE Commandos Strike at Dawn" scream the head lines. We know they were tough but never thought they were exponents of chivalry. We can only hope that they missed her and that she came back with a lucky swipe that laid the brutes out.

Historical Mystery

It's just another mystery,
Why all heroes of history
Are portrayed on the screen, the clods,
As muscularly handsome Greek gods,
When mostly they were skinny guys,
With knocking knees and crossing eyes.

CONCURRENT NEWSREEL RUNS

How the Scheme Will Work

SIX points on newsreel concurrencies, which will operate generally as from May 1, are set out in a letter to C.E.A. members issued by W. R. Fuller during the week-end. These are:

Wherever practicable and necessary one newsreel copy will serve two kinemas.

Exhibitors will receive a newsreel, but not necessarily that booked upon the contract. Hiring fees will be paid to the company with whom a contract has been signed.

Responsibility for crossing over is with the exhibitor holding the copy. Arrangements to be made for alternating first screenings with the newsreel company's branch manager.

Circulation of the five newsreels to be stabilised on present bases throughout the period of film stock restriction orered by the Board of Trade. No transfers to another company will be permitted beyond those already made.

Present contracts will be extended until new contracts are forwarded for signature.

Present rentals to continue as far as possible.

Any adjustments to be made in hardship cases will be straightened out with the companies concerned or submitted to a joint committee of newsreel companies and exhibitors.

No claim for reduction of rental on the ground that one copy serves two kinemas can be entertained. Newsreel companies will not increase current prices except on the grounds of a rise in the cost of film stock or *force majeure*, and then only by agreement with the C.E.A.

Continued from page 3

STALINGRAD FUND

They want to help repair the human damage of Stalingrad and move forward together to complete victory for the United Nations and peace for the peoples of the world."

Besides participating in the war loan activities and national campaigns of the motion picture Industry as a whole, the directors of Associated British Cinemas have concentrated their organisation on four special drives through the circuit, raising £163,631 by collections in their theatres since the war started.

In addition to £53,043 just raised for the Stalingrad Fund, £20,71? was donated for the Spitfire Fund, £41,717 for the Russian Red Cross, and £48,149 for the R.A.F. Benevolent Fund.

MONOPOLY THREAT TO PRODUCTION

A.C.T. Condemns Two-Cities' Quota and Scenario Plans

SEVERE criticism by the Association of Cine Technicians is levelled at the danger of monopoly in British production in a statement issued at the end of last week. The opposition is directed against two proposals enunciated by F. L. Giudice—to provide quota for American companies, and to establish a Scenario Institute.

The A.C.T. states its most vehement opposition to the Quota proposal for the following reasons:—

(*a*) In effect, it would allow American companies to contract out of their quota obligations; thereby defeating the intentions of the Films Act.

(*b*) It would lead to a monopoly in production of films for the American market. Other producers would automatically have to confine themselves to second-class production.

(*c*) It is proposed that American screenwriters, dialogue experts, actors and actresses be made available to work on such productions. There is no mention of reciprocity to allow British technicians and actors to work in Hollywood. There is no suggestion of consultation with the British and American trade unions on such labour matters.

(*d*) The proposal would reduce the facilities available for British production. Presumably, all the principal American companies would close down their present British production organisation, including the studio owned by one of them which, in addition to being used for its own product, is also available for production by independent British production companies. Fewer films would consequently be available for the public.

Continued on page 34b

JOHN JACOBS

Sales Chief of G.F.D.

S. F. Ditcham announces that John Jacobs has been appointed general sales manager and Sydney Flatau, assistant sales manager.

Mr. Jacobs, who was sales manager of Universal, joined General Film Distributors, Ltd., when the amalgamation took place between the two companies. Prior to this, he was assistant sales manager at Warner Bros. after having served W. and F. Film Service, Ltd., as manager of the Scottish branch.

Sydney Flatau was one of the earliest exhibitors in the Trade and joined the late C. M. Woolf when he controlled W. and F. and Gaumont-British Distributors, Ltd. In 1935, when Mr. Woolf inaugurated G.F.D., Mr. Flatau joined him.

Sheffield Watch Committee has granted permission for the general opening of the kinemas in the city on Good Friday, and to waive the conditions on all current theatre licences which prohibit the performance of stage plays on that day.

Man-Power Drain

FURTHER DEMANDS ON THE TRADE

C.E.A. representatives attended a meeting at the Board of Trade on Tuesday to discuss with officials there the new demands upon the Trade by the Ministry of Labour for release of man-power in the national effort.

The C.E.A. representatives were the Association's officers:— Coun. Simpson, president; W. J. Speakman, past president; S. W. Clift, vice president; E. J. Hinge, treasurer; and W. R. Fuller, general secretary.

In addition three representatives of the circuits attended, E. H. Lundy (G.-B.), Lt.-Col. S. K. Lewis (A.B.C.) and R. H. Dewes (Odeon).

Tom O'Brien, general secretary N.A.T.K.E., accompanied the deputation in the interests of Labour.

KORDA'S U.A. INTERESTS

Special "Kine." cable from "Motion Picture Daily"

FRANCIS HARLEY is en route for England by boat.

KORDA is in New York and Merle Oberon has been signed by M-G-M to work in Hollywood.

ALL UNIVERSAL officers, headed by Nate Blumberg, President. Cheever Cowdin, Chairman, re-elected; Blumberg says the studio will complete the current season schedule and plans a numerically similar schedule next season, but completion is dependent on the future availability of man-power and materials.

CHARLES EINFELD, advertising and publicity chief of Warners, says the company does not expect to release more pictures next season than this one's 25; they plan all big pictures and more advertising with a view to extending runs, this making fewer last longer.

U.A. BALKS at Korda's £125,000 sterling as price for his stock because it more than paid for Goldwyn's and Fairbanks'. They also discussed the purchase of Selznick's stock and his release, but all status quo *momentarily.*

Robert Preston and Ellen Drew in NIGHT PLANE FROM CHUNGKING (Paramount)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 8, AND WED., APRIL 14

Thursday

I Cover the Waterfront (A.B.F.D.)

Studio One. **11 a.m.**
Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanagh, Purnell Pratt, Harry Beresford. **Director:** James Cruze.

Punch-packed melodrama of San Francisco's seamy side with thrilling episodes of smuggling as seen from the angle of a newspaper reporter.

With facts as the foundation, the story is built up as powerful entertainment with a romantic setting. Startling and virile.

Angels With Dirty Faces (Warner)

Private Theatre. **2.30 p.m.**
Cast: James Cagney, Humphrey Bogart, Pat O'Brien, Ann Sheridan, the Dead End Kids. **Director:** Michael Curtiz.

Few reissues can claim to have their star value strengthened so much by the lapse of three or four years as is the case with "Angels With Dirty Faces." When first released it was one of the most successful pictures on Warners' schedule. Since then Cagney has climbed to the peak of his career and won the Academy Award for "Yankee Doodle Dandy." Humphrey Bogart has risen to outright stardom, culminating in "Casablanca"; while Ann Sheridan has established herself in a long series of hits.

"Angels With Dirty Faces" is probably the strongest gangster drama Warners have made. Released from prison, Cagney returns to his slum haunts, where he finds his boyhood companion, Pat O'Brien, has entered the priesthood and Ann Sheridan grown to a beautiful woman who at first despises Cagney, the gangster, as much as she did when they were children together. Humphrey Bogart is the crooked lawyer who induced Cagney to take the rap for men higher up on the promise of 100,000 dollars when released. How O'Brien and Ann Sheridan work a new influence over Cagney, while the Dead End Kids worship him as their hero in crime, builds into a picture exhibitors and audiences will welcome heartily on reissue.

Friday

Fangs of the Wild (A.B.F.D.)

Studio One. **11 a.m.**
Cast: Dennis Moore, Luane Walters, Rin-Tin-Tin, Jnr. **Director:** Raymond K. Johnson.

Dennis Moore, State police detective, is sent to track down mysterious thefts of pedigree animals from silver fox farms. He is assisted by Rin-Tin-Tin, Jnr., but the animal is suspected of being the thief, and Moore himself comes under suspicion.

Vindication comes, and the real thieves are captured after much exciting action and incident.

Tuesday

Tarzan Triumphs (RKO-Radio)

Studio One. **10.30 a.m.**
Cast: Johnny Weissmuller, Frances Gifford, Johnny Sheffield, Cheta the Chimpanzee, Stanley Ridges, Sig Ruman, Rex Williams, Pedro de Cordoba, Philip van Zandt and Stanley Brown. **Director:** William Thiele.

As the theme of the latest of the Tarzan series, "Tarzan Triumphs," the famous hero of hundreds of previous jungle struggles in fiction and on the screen encounters a new enemy in the persons of a unit of German parachutists who invade the wilds of Africa.

Equipped with all the armaments of modern warfare, the Nazis proceed to enslave the peoples of a peaceful community wherein lives a lost Arabic tribe. A quick escape on the part of a beautiful jungle princess brings the news to Tarzan, once more played by popular Johnny Weissmuller, and from that point ensues a series of thrilling action highlights that surpass anything heretofore seen in the adventures of the well-favoured Edgar Rice Burroughs' character.

How Tarzan prepares to fight the Germans, his schemes to arm the Arab tribe and, finally, his death struggle with the Nazi leader are among the breathtaking sequences that lead to the brilliantly conceived conclusion.

Frances Gifford, selected from over 30 candidates for the part, plays the rôle of the princess, and Johnny Sheffield is again seen as Weissmuller's young son. "Tarzan Triumphs" is the first "Tarzan" picture to be produced by RKO-Radio and was made by Sol Lesser.

Lend Me Your Ear (Pathe)

G.-B. Theatre. **10.30 a.m.**
Cast: James Dunn, Joan Woodbury, with Paul McVey, Gus Grassmire and Jan Wiley. **Director:** William Beaudine.

As the story opens, Craig, a millionaire, disappears from his home and is afterwards found in his library one night bereft of his mental faculties. Joan Woodbury, his secretary, becomes the aid of James Dunn, an investigator, who is called in to solve the case. Doctors discover that half the rich man's brain has been destroyed but that he will live on indefinitely, though he must be watched and cared for constantly. Secretary and detective continue their investigations, and become the centre of tragic and mysterious occurrences which finally lead to the "breaking of the case."

The Gentle Sex (G.F.D.)

Odeon Theatre. **10.30 a.m.**
Cast: Joan Gates, Jean Gillie, Joan Greenwood, Joyce Howard, Rosamund John, Lilli Palmer, Barbara Waring, John Justin, Mary Jerrold, Elliot Mason, John Laurie, Roland Pertwee, Miles Malleson, Ronald Shiner, Harry Welchman. **Director:** Leslie Howard.

Seven new recruits for the A.T.S. travel down to camp in the same railway carriage and quickly make friends. Maggie Fraser comes from Scots fisher folk; Anne Lawrence is the daughter of an English Army officer; Gwen Hayden was a Cockney waitress, and Erna Debuski is a Czech refugee. Worldly wise Joan Simpson used to teach dancing; Dot Hopkins worked in a beauty parlour, while Betty Miller, an only child, is leaving her sheltered life at home for the first time.

The seven girls go through the routine initial training and then are posted to various jobs. Anne, Erna, Joan and Maggie become convoy drivers—Betty and Dot members of an Ack-Ack unit—Gwen remains at the camp as mess orderly.

At an all-ranks' dance Anne meets Flying-Officer Sheridan and they fall in love. Maggie becomes friendly with a fellow Scot.

The four girls are sent on an exciting convoy drive across country, and after travelling all night have to return to their base by train. On the journey, Anne, Maggie and Erna become tired of Joan's continuous grumblings, and when they reach camp they ask for a transfer to a transport depôt near the gun site where Dot and Betty are stationed. Their request is granted, but when they get there they find that Joan has been transferred as well and that Gwen has joined the unit as telephonist.

During a bad night blitz all the girls prove themselves, and in the morning the little band of seven are reunited with a common desire to do their job as women-at-war.

Silver Skates (Pathe)

Cambridge Theatre. **2.30 p.m.**
Cast: Patricia Morison, Kenny Baker, and Belita, U.S. ice skating champion, with other personalities of the skating world. **Director:** Leslie Goodwins.

This production is a combination of ice specialities by experts and excellent musical background provided by Ted Fio Rito and his Orchestra, in addition to songs delivered by Kenny Baker. Patricia Morison is burdened with debt in running a skating revue, but the inclusion of Belita proves such an attraction that the show is almost on its feet again when Belita gives notice to leave to get married. Kenny Baker, vocalist in the show, is engaged to Patricia Morison, but makes a play for Belita to keep her with the show. After jockeying around, financial difficulties are finally overcome and the romantic tangles are straightened out.

Wednesday

Air Force (Warner)

Studio One. **10.30 a.m.**
Cast: "Mary Ann," the B-17 Bomber, John Garfield, Gig Young, Harry Carey, George Tobias, Arthur Kennedy, James Brown, John Ridgely. **Director:** Howard Hawks.

Produced by authority of the United States Army Air Force from factual fighting records made available by General H. H. Arnold, "Air Force" is presented as the greatest aviation epic that has yet come from Warner Bros. Through General Arnold's official sponsorship, they received full co-operation, with the result that the scenes of aerial combat contain many thrilling sequences of the real thing, while those shot from Warner's cameraplanes reveal an entirely new perspective on sky warfare.

The story is the saga of a Boeing-17 bomber, affectionately known by her crew as "Mary Ann," which flies like a stormy petrel from Pearl Harbour to Wake Island to the Philippines, hunting Japanese 'planes and sea convoys over the Pacific. In her cabin, cockpit and gun-turrets the men who form her crew live out their individual dramas. Death comes to some; for none of them is war a thing of glory. In each story there is faithful adherence to General Arnold's instruction when the project was undertaken: "Tell how the Japs laced hell out of us first; then tell how we fought back. Tell the whole story with its bitterness and sadness and heroism."

John Ridgely and John Garfield in AIR FORCE (Warner)

Night Plane from Chungking (Paramount)

Carlton Theatre. **10.30 a.m.**
Cast: Robert Preston, Ellen Drew, Otto Kruger, Steve Geray, Tamara Geva, Soo Yong, Sen Yung, Ernest Dorian. **Director:** Ralph Murphy.

A thrilling, action-packed story dealing with the adventures which befall a group of oddly assorted people making their way across the Chinese border into India. The party around whom the plot revolves includes a pilot, a girl, a self-assured business man, a Dutch parson, a Free French officer, a Chinese captain, and so on. The picture skilfully combines action, excitement, suspense, intrigue, romance and the ever-popular chase without which no story of mystery and adventure would be quite complete. Robert Preston and Ellen Drew have the leading rôles, and Otto Kruger has one of his best parts as a business man ready to make a deal with anyone—provided there is profit in it. Steve Geray portrays the Dutch minister who is also a Nazi spy.

Gunman from Bodie (Pathe)

G.-B. Theatre. **10.30 a.m.**
Cast: Buck Jones, Tim McCoy and Raymond Hatton. **Director:** Spencer G. Bennett.

The story, laid in the cattle country of the South-west, is an adventurous tale of the pursuit of a band of stock thieves by undercover U.S. marshals. Local law enforcement officers have joined forces with the outlaws, and the resulting reign of terror brings federal detectives to the scene. How they mask their movements from the bandits, and how they achieve results after apparently working at cross purposes makes a story that is filled with interest.

Foreign Agent (Pathe)

G.-B. Theatre. **2.30 p.m.**
Cast: John Shelton and Gale Storm with Ivan Lebedeff, Patsy Moran and William Halligan. **Director:** William Beaudine.

John Shelton and his girl friend Gale Storm, are assisting in the tracking down of a ring of spies who plan to destroy vital industries and public works in Los Angeles and who have already murdered the girl's father in their efforts to steal the plans of an invention. With the F.B.I. and local police using the most modern methods of crime detection, the spies find themselves in a constantly tightening net of evidence, and the trap is finally sprung by a clever ruse engineered by the young couple.

BUTCHER'S SCORE AGAIN

with another powerful Romance
based on a Popular Song

I'LL WALK BESIDE YOU

With

RICHARD BIRD, LESLEY BROOK, PERCY MARMONT

THE LONDON SYMPHONY ORCHESTRA
(Leader: GEORGE STRATTON)
Conducted by PERCIVAL MACKEY

JOHN McHUGH
The St. David's Singers

Directed by
MACLEAN ROGERS

BUTCHER'S Empire PRODUCTION

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F. W. BAKER *Managing Director*

TRADE SHOW: Tuesday, April 20th, CAMBRIDGE THEATRE at 2.30 p.m.

B—7-10

AGAIN IT'S

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right on top of such joy-hits as, "Orchestra Wives", Tales of Manhattan" "Springtime in the Rockies", "Immortal Sergeant", "Thunder Birds", "The Black Swan", etc. . . . . comes another grand box-office bonanza . . . .

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in Emlyn Williams'
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Cornel WILDE • Sara ALLGOOD • Melville COOPER

Directed by Irving Pichel. Produced and written for the screen by Nunnally Johnson

The same star, producer, and director who gave you "The Pied Piper" combine to give you this laughter-swept emotional treat —and IDA LUPINO too!

Three-Release Plan for London

EXAMINATION by London exhibitors of the K.R.S. schedule of three release areas has resulted in a re-shuffling of theatres in order to use copies more smoothly as well as economically.

The modified scheme aims at overcoming "bar" difficulties and providing that no theatre in London shall play more than a week later than before. It is suggested that the plan became operative on June 21, North-West and South playing a scratch programme for a week to allow the scheme to catch up.

The renters' proposal divided London into three geographical areas—North, South, and an area loosely described as West.

The exhibitors' plan, which is inaccurately described as North-West, North-East and South, preserves no particular geographical area, and is better designated as an A, B and C or an X, Y Z plan.

Renters' sales managers met on Tuesday to examine the amended schedule and to assess its practicability from the distribution point of view.

The proposed groups are as follows:—

North-West: Acton, Barnet, Bowes Park, Burnt Oak, Bayswater, Belmont, Camden Town, Colindale, Cricklewood, Chelsea, Coventry Street, Ealing, Enfield, Edgware Road, Edgware, Edmonton, Fulham Road, Finchley, Finsbury Park, Golders Green, Holloway, Harringay, Highbury, Highgate, Harrow, Harlesden, Hammersmith, Hendon, Harrow Road, Harrow North, Islington, King's Cross, Kentish Town, Kingsbury, Kenton, Kilburn, Kensal Rise, Muswell Hill, Northwood, Notting Hill, North Kensington, Neasden, Palmers Green, Pinner, Park Royal, Queensbury, Rayners Lane, Southgate, Stamford Hill, Sudbury, Shepherd's Bush, South Harrow, Swiss Cottage, St. Albans, Tottenham, Wealdstone, Wembley, Walham Green, Waltham Cross, Watford, Willesden, Wood Green, Winchmore Hill.

North-East: Bethnal Green, Brick Lane, Barking, Becontree, Brentwood, Chingford, Clapton, Canning Town, Commercial Road, Chadwell Heath, Dalston, Dagenham, East Ham, Esher, East Sheen, Forest Gate, Grays, Greenford, Hackney Road, Hayes, Hornchurch, Hounslow, Hackney, Ilford, Isleworth, Kingston, Leyton, Leytonstone, Mile End Road, Manor Park, Poplar, Richmond, Romford, Ruislip, Southall, Stoke Newington, Stamford Hill, Stratford, Surbiton, Shannons Corner, Twickenham, Teddington, Upminster, Upton Park, Uxbridge, Walthamstow, Walton, Weybridge, Whitton, Woodford.

South: Beckenham, Balham, Brixton, Bromley, Bexleyheath, Blackheath, Camberwell, Croydon, Crofton Park, Clapham Junction, Catford, Clapham, Dartford, Deptford, Dulwich, Downham, Elmers End, Epsom, Elephant and Castle, Erith, Ewell, Epsom, Forest Hill, Greenwich, Hayes (Kent), Lee Green, Lewisham, Maidenhead, Morden, Mitcham, New Cross Norbury, North Cheam, Old Kent Road, Orpington, Petts Wood, Plumstead, Putney, Peckham, Penge, Purley, Rushey Green, Sidcup, Slough, South Norwood, Staines, Streatham, Sutton, Sydenham, Tooting, Upper Norwood, Well Hall, Wimbledon, Woolwich, West Norwood, West Wickham, Wandsworth, Welling, Windsor.

Redhill, Guildford, Reigate, Dorking, Woking, Worcester Park and Farnham Royal to play off release, but should copies be available they may play on South release.

A scene from the Monogram super ice spectacle SILVER SKATES which Pathe will shortly Trade show. Kenny Baker, Patricia Morrison and the U.S. skating champion Belita are starred

Re Stamford Hill, which is on both North-West and North-East schedule, a note is appended stating that the Gaumont-British circuit films play first week of service.

Any films dated that are Odeon or A.B.C. bookings will be dated second week of service concurrently with A.B.C. Stoke Newington and Clapton, or Odeon, Dalston, and Clapton.

A covering letter to Frank Hill from Arthur Taylor states that the scheme for London releases was examined on the understanding given by your Society that as soon as the present emergency ceases to exist and the embargo put upon film stock is lifted by the Board of Trade there will be a reversion to the *status quo*.

Marriage Felicitations

The Society of Cinematurians, at Manchester, expressed congratulations, on Friday, to W. A. Hockman, general manager of the Gaumont, on the occasion of his marriage, which took place the following day.

In making the announcement, T. S. Dawson, who presided, confessed to surprise, because, he said, Mr. Hockman had always been regarded as Benedict No. 1. However, it is a happy gyration from mysogyny.

BAN ON INFECTED CHILDREN

Bootle M. of H. Warning

Bootle Education Committee recently requested the North-Western Branch to instruct its members to exclude children from kinema performances during school hours. Their argument was that some of these children might be suffering from scabies, and by being admitted to places of public entertainment, might cause the spread of the disease.

When the matter was discussed by the North-Western Branch the view taken was that restrictive powers were in the hands of the M. of H., and the director of education was informed accordingly.

This reply was considered by the Education Committee at their meeting a few days ago. They decided to request the School Medical Officer when issuing notes excusing children from school attendance to state that such children are excluded from attendance at kinemas.

It was also decided to instruct the School Medical Officer to request parents not to allow their children at kinemas whilst suffering from scabies.

Reigate Manager Remanded

Harold Gardner, aged 44, kinema manager, was charged on March 23 at Reigate Police Court with stealing £5 and other moneys and a quantity of cigarettes, value £2 8s. 9d., the property of his employers, H.J.M. Cinemas, Ltd., owners of the Pavilion. He was remanded on bail.

Chief Inspector H. G. Ash stated that the defendant had been for five weeks manager to H.J.M. Cinemas, Ltd. Mr. Morgenstein, the managing director, visited the kinema and interviewed the defendant concerning certain matters. He was asked to produce certain books, but absented himself and was missing until after information was given to the police. When Inspector Parker charged him later in the day, he made a statement.

Asked whether he wished to question the Inspector, the defendant replied: "What he has said is absolutely correct. I took £150 to the bank yesterday morning and had no criminal intentions."

Pathe Chief's Travel Adventures

MEMBERS of the Cinematurians, on Friday, were regaled by W. J. Gell, C.B.E., managing director of Pathé, in an entertaining address on some of the high spots in his extensive travel experiences.

Stating that he had been associated with the kinematograph Industry for 33 years, he prefaced his remarks by mentioning that he had been run over once; had been involved in three fires, one with fatal results; had experienced two railway smashes; and during his air travels had one forced landing. In addition, he had seen a man murdered—in Ireland.

Some of his experiences had a tragic significance, others humorous. Mr. Gell's most interesting narrative dealt with a flight to U.S.A., 3,000 miles which ought to have been covered in one day. Actually, it took three weeks, and at one stage he was 8,000 miles from his destination. When eventually he arrived at New York it was complained that his passport was not in order, and pending the completion of the necessary formalities, he spent a brief period at Ellis Island, his release being secured by the British Embassy authorities.

Stan W. Pink, hon. secretary, announced that the membership had grown to 162 and that the first annual general meeting would be held at the Regal, Manchester, on May 7. The usual luncheon would be held, but there would be no guest speaker. J. Brearley, chairman of the Lancashire Cinema Old Boys' Association, had been renominated to serve on the council.

Salford's New Charity Computation

KINE. WEEKLY understands that after a period of difficult negotiations, agreement has been reached between the exhibitors of Salford and the licensing authority on the revision of the charity contribution payable in respect of Sunday opening at kinemas.

The computation, operative as from May 1, will be based on takings, as in the case of Manchester, where halls are assessed at 6½ per cent. of average net takings per Sunday.

Salford exhibitors have received a communication from T. E. Robinson, secretary of the Manchester and Salford branch, explaining that the charity contribution assessments of the individual theatres have been agreed between the Salford Watch Committee and a deputation from the branch, and the individual amounts have been calculated proportionately to the total sum.

Members of the staff of the Gainsborough Kinema, Bootle, a few nights ago held a dance at the Litherland Town Hall. Guests included several councillors and kinema managers.

C.E.A. Regrets Cornwall Climb Down

WANTED A LEGAL D.O. DECISION

WITH reference to the Newquay Sunday dispute, it was reported to the Devon and Cornwall C.E.A. that the Cornwall C.C. had withdrawn the condition objected to.

In asking for the action to be withdrawn, said Mr. HILL, Norman Hart, C.E.A. solicitor, wrote saying that as the Cornwall C.C. could not be advised to defend the proceedings in this case, they hoped the proceedings would be withdrawn.

He (the Chairman) replied to Norman Hart, saying "Although I am somewhat disappointed in the action of the Cornwall C.C. in not fighting the case and thus depriving us of a clear-cut legal decision, we must at the same time feel a certain amount of satisfaction at the outcome of the affair."

To this, Mr. Hart replied: "I do think that the result is most satisfactory, and I can assure you that I am going to have some difficulty in fighting some councils I have proceedings against."

The SECRETARY remarked that as a matter of fact much of the work done in the way of bringing about such good result was done by their chairman, and Mr. HILL humorously added that he thought Mr. Hart deserved the plaudits, and he (the chairman) the satisfaction.

LESLIE HILL'S LECTURE

Compliments from His Branch

W. FARRANT GILLEY (Torquay) drew attention to newspaper reports of an address given by their chairman, Leslie G. Hill, to members of the South Devon Literary and Debating Society at the Queen's Hotel, Torquay, in which he dealt in what was described as a most instructive and interesting manner with the kinema's influence on the rising generation.

The address, said Mr. Gilley, had been the source of encomiums everywhere, and numerous testimonials had been received by the hon. programme director, H. Sheridan-Bickers, Ph.D., LL.B., the founder of the society, on the excellent case presented.

The hope was expressed that Mr. Hill would pay a return visit to Torquay as the honoured guest of the society. He (Mr. Gilley) moved a vote of thanks on behalf of the branch for the good service Mr. Hill had rendered the Trade, and P. MYOTT (Torquay) seconded.

In replying, Mr. HILL said he was approached at very short notice and was delighted to know that he had been able to give satisfaction.

Objected to Kinema Queues

Because she objected to kinema queues forming in front of her property in [illegible] Mrs. Eunice Bowling withheld payment of the borough rates, amounting to 2s., and was sued for that amount in the local court.

Mrs. Bowling contended that the Corporation had refused to enforce the Local Government Act, which prohibited crowding and loitering on pavements. She objected to paying rates while the alleged nuisance continued.

Mr. H. Eason, for the Corporation, declared that Mrs. Bowling's contention was no defence whatever to a suit for rates. She had a remedy in law by proceedings against the Corporation, or anyone else she wished.

Eventually Mrs. Bowling paid the rates under protest."

Fred MacMurray and Claudette Colbert in NO TIME FOR LOVE (Paramount)

GUILD FUNDS FOR C.T.B.F.

Operators' Welcome Gesture

The Devon and Cornwall Court of the Guild of British Kinema Projectionists and Technicians no longer exists. This was communicated in a letter to Chas. H. Rundle, secretary of the Devon and Cornwall branch of the C.E.A. The letter set out:

> As you are no doubt aware, our Court of the Guild suspended its activities some twelve months ago for the duration. The Guild has, however, been absorbed by the N.A.T.K.E., which means that our Court no longer exists. As we have a small monetary balance in the bank which we are unlikely to use, and in recognition of the happy relations which always existed between our two organisations, will you kindly accept on behalf of the C.T.B.F. the enclosed cheque (£6 14s. 6d.)? Many of our members are still engaged in this area, and we assure your members the service given by these men in the future will be of the same high standard as that given in the past.

The Secretary said he had forwarded the cheque as requested, and received acknowledgment and an expression of appreciation both to the donor and to the branch. He had sent on the reply to Maurice Leacey, secretary of the Guild.

The secretary was instructed to send to the Guild the appreciation of the members for the gift to the Benevolent Fund.

Assessments

The reassessment of kinemas in Devon and Cornwall, said the CHAIRMAN, was a matter which touched them all very closely. Several members had received letters from the County assessors asking for information. He advised all members to adhere to the advice already given and to do nothing before consulting Sidney H. and D. Graham Motion. The branch would also give through the general secretary all the assistance possible.

Farrant Gilley Better

W. Farrant Gilley (Torquay) was congratulated by the branch on his recovery after a severe illness, members saying how badly he had been missed from some of the meetings. Mr. GILLEY, having acknowledged the compliment, testified his pleasure in being back with them again to take part in their counsels.

The next meeting of the branch will be on April 27.

FILM TRANSPORT PROBLEM FOR WESTERN EXHIBITORS

Devon and Cornwall C.E.A. Discuss Economy Scheme

MEMBERS of the Devon and Cornwall Branch of the C.E.A. at their Branch meeting at Plymouth, this week, complained of the transport difficulties in attending meetings, the area of the Branch being so widespread. It was felt that the Government might be induced to grant some little concession in the way of petrol in deserving cases. Leslie G. Hill was Chairman.

With reference to the proposed showing of the venereal disease film the CHAIRMAN said that his remarks at the previous meeting had apparently been misconstrued. He wished to make it quite clear that he was not against the showing of the film. On the contrary, he thought showing the film would be a good thing and that it could not be too widely shown. But he was opposed to the idea of regarding it as a commercial film.

Several members expressed the hope that the Chairman's statement, as now clearly defined, would reach every member of the Branch who might hitherto have been misled by reports of his speech at General Council meeting.

"U" Certificate for V.D. Film

With reference to the proposed showing of the venereal disease film there was some question as to whether it should be classed "A" or "U." The meeting came to the conclusion that it should be labelled "U," and the secretary was instructed to write W. R. Fuller, pointing to the Branch's opinion.

Saving Film

The CHAIRMAN, referring to the newsreel print scheme and the General Secretary's circular letter on the subject, said the final arrangements had now been made and the scheme had gone to the Board of Trade.

He reviewed the situation, and said the number of cases adversely affected would be very small. So far as the K.R.S. and the major renters were concerned the position was not, perhaps, so good as it should be. He explained details of the principle of splitting the London release divisions, and said he thought it would affect provincial areas a great deal more than the London areas because of the number of copies printed as determined by the London release date.

He was able to tell them that they were given an assurance that there would be no shortage of copies to exhibitors in any part of the country, but personally, he was not wholly convinced of that. One of the chief questions for exhibitors in the provinces, especially the independents, was to see that they got good runnable films, not films that were in poor condition.

Personally, he would rather reduce his playing time in order to meet film shortage than run a film that was in a bad condition.

The result of the new scheme of releases and the division of areas as proposed by the renters might not affect members of the Devon and Cornwall Branch for several months, but they must make every effort to safeguard the future.

Newsreels

The effect of the news curtailment would come into effect almost immediately in the first run situations, and the full saving be effected by May 3. They would all be expected to sign the new contracts.

He was not quite sure how far that would affect the cancellation of films.

Under the new system there would be a period of about three months with one renter and three months with another, and probably there would have to be some adjustments as to the prices charged by the renters. A good deal depended upon the wording of the contract.

He visualised opposition to the scheme if it meant a great deal of extra work in distributing films in the particular areas.

Cuts in Playing Time

Replying to W. PICKLES (Buckfastleigh, Devon), the CHAIRMAN said that in the case where a kinema was solo there would be little choice. However, it would be better to reduce the playing time than to run poor copies.

H. M. WILLIAMS (Lostwithiel, Cornwall) said that some exhibitors had already cut down playing time, and could not possibly cut down further.

The CHAIRMAN said that the new scheme provided that consideration would be given to kinemas where the cut had already been made. He explained in detail the proposed cuts as they applied to certain areas.

One member complained that the newsreels were not so good in quality as they were, and many of them would not remain good long.

VICTOR STEPHENS (Truro, Cornwall) thought the renters themselves could effect a lot of economy before they asked the exhibitors to cut down.

Mention was made by one member of a Government-controlled Press, and the suggestion was made that they did not want a Government-controlled newsreel.

The CHAIRMAN, in saying that the scheme had gone to the Board of Trade, admitted that it was a very complicated one and needed a lot of consideration. The only matter in which there seemed to be agreement up to the present was that London should have three instead of two for release.

Equipment

With reference to the standardisation of equipment, the CHAIRMAN said the idea in itself was a good one, and was favoured by the K.M.A. He hoped it would apply to all kinds of equipment. It was suggested that a joint committee should be formed of the K.M.A. and the C.E.A. to go into the whole question.

Managers' Charter

The SECRETARY said he had received the draft Charter of the Managers' Association, in which it was shown that one of the stipulations was a £10-a-week minimum, together with emoluments, bonus, etc., and holidays.

W. FARRANT GILLEY (Torquay) asked what it had to do with the C.E.A.?

The SECRETARY replied that the question was brought up at a former meeting by Frank Wheeler (Devonport), saying it was a matter which he thought was worth watching. His idea was that as there were 21 circuit halls in the district, if all the managers attended they could carry a vote.

A MEMBER: What about a proprietors' charter?

MAJOR ELLIS suggested that it was a waste of time to discuss what did not concern them.

The meeting agreed, and the subject dropped.

C

SUNDAY SHOWS FOR THE TROOPS

Conflicting Edinburgh and Glasgow Views

AT last week's meeting of the Edinburgh Branch, D. A. Stewart asked to be allowed to make application to the authorities to open the Regal (A.B.C.) on Sundays on a commercial basis, which is contrary to the Section's decision. The discussion ended on the understanding that the military are satisfied with the present facilities for the troops on Sunday evenings. A. S. Albin presided.

J. S. DUNBAR, on the minutes of last meeting being read, reverted to the case of the Stranraer first operator, who, though in a low-grade category, had been called for a medical examination, and said Mr. Turner had now informed him that he had had word from the Man-Power Board in Kilmarnock, and this man would not be called up meantime.

Mr. Dunbar complained that in a report in one of the Trade papers of the last meeting (not the KINE.) he was made to say that the General Secretary had not fought this case as he should have done. What he said was that the Association as a whole was not fighting such cases as it should.

Square Pegs

Recently in his own company they had a cashier-clerkess at a fairly respectable salary, and the Ministry of Labour had taken her away from a responsible position and made her a waitress in a R.A.F. officers' mess, a position, he was quite sure, from the number of girls being called up, could have been filled by somebody of less importance. Surely the work their staffs did was as important as carrying cups of tea to officers who could quite easily get up and help themselves.

Official Put Wise

W. H. ALBIN suggested that they should have a committee to deal with such questions.

R. M'LAUGHLIN thought it a good suggestion. He did not know if it would be helpful, but they could only try. Certainly when an employer raised such questions he naturally appeared to be in a biassed position.

Mr. ALBIN said he frequently had telephone messages from the Ministry of Labour asking why a girl could not run the show. These people did not understand the importance of the operating-box. Recently he invited one of these officials to his house and showed him over the operating-box, and he was amazed. He was one of the 99 out of ever 100 who thought it simply meant turning a wheel.

The proposal was seconded by JOE MCGUIRE and adopted, and the following were elected members of the committee: W. H. Albin, J. S. Dunbar and R. M'Laughlin, with the Chairman and the Secretary *ex-officio*, who agreed to take up any case within 48 hours that was brought to their notice.

D. A. Stewart's Plea

Mr. STEWART, in stating his position regarding Sunday opening, said the Scottish Branch had carried a resolution for Scotland, but the Edinburgh Section, in its wisdom, had made its own arrangements. As chairman of the Scottish Branch he did not see how he could fall into line with Edinburgh.

While the military authorities were very anxious that he should open the Regal, they saw his difficulty. He suggested that people in Glasgow with Edinburgh interests should not be bound by Edinburgh Section decisions, and if they were agreeable he was prepared to take his courage in both hands and apply to the authorities for permission to open on Sundays on a commercial basis. Thus he would satisfy the military authorities and keep faith with the Scottish Branch.

The CHAIRMAN reminded Mr. Stewart that Edinburgh had always held it had local autonomy.

Mr. STEWART replied that this difficulty had arisen owing to war conditions, and was not affected by what had taken place in the past. While Edinburgh might have had local autonomy, they very seldom went definitely against a Glasgow decision.

RITSON BENNELL said he represented a company with interests throughout the whole of Scotland and England, and apart from anything else he did not think his company would be prepared to adopt a precedent which might inconvenience other parts of the country.

Mr. ALBIN pointed out that 75 per cent. of the Edinburgh exhibitors did not want to open on Sundays, but the circuits wanted to open on a commercial basis. They had opened their houses in Edinburgh at cheap prices for the military, and it was working very satisfactorily.

Mr. STEWART retorted that the circuits had never declared that they wanted Sunday opening, and it was a false assumption to say that they did. He still thought Glasgow people ought to be allowed to control their own business in Edinburgh.

Edinburgh Autonomy

Coun. J. R. POOLE suggested that the first question was autonomy. If this was admitted, then wasn't it obvious that what applied to Edinburgh should be acceded to by the Scottish Branch? Those who had interests in Edinburgh should fall in with the decisions of the Section.

LOUIS DICKSON reminded Mr. Stewart that when Glasgow made its decision he said he could not bind the Edinburgh Section to accept it. Edinburgh had always insisted upon local autonomy.

Mr. BENNELL said unity in the Scottish Branch could only be attained by permitting some flexibility. The Edinburgh position was that they were prepared to open on their own terms. Mr. Stewart's position and his own was that they were prepared to open on their terms. As they must have flexibility in branches, so they must have flexibility among exhibitors.

Mr. M'LAUGHLIN said the military made application to two cities only, Glasgow and Edinburgh. The Scottish Branch was dealing only with an application from the local authorities in Glasgow asking them to comply with the request of the military. They passed a resolution which they said was binding on the whole of Scotland.

When the Edinburgh Section came to deal with it they dealt with Edinburgh only. After considerable discussion they put forward conditions which they thought would be suitable to exhibitors, the magistrates and the Presbytery, and left it to exhibitors to come in if they liked.

The whole scheme was entirely voluntary, but they had apparently pleased the military. If Mr. Stewart or Mr. Bennell wanted to come in, they would be very pleased; if they did not want to come in, they would be in the same position as others who did not come in.

Mr. BENNELL said they did not want to come in. They were quite satisfied, but the military were not satisfied. Major Callender wanted more kinemas open.

Coun. POOLE said their staffs and their employees were having to work very much harder because the circuits were not in, though he admitted that the G.-B. staffs worked very hard on Sundays in other ways. The independents were quite prepared to open on Sundays and make no profit, but the circuits wanted to make profits.

Mr. STEWART replied that the circuits should be allowed to use their own discretion in the matter and be allowed to make application to the magistrates to open on their own terms.

Military Satisfied

Mr. M'LAUGHLIN said Major Callender had written to him to say that rather than do anything which would split the Edinburgh Section he would prefer that things remained as they were, for they were giving some facilities.

Mr. ALBIN suggested that Mr. Stewart should come in and make Edinburgh unanimous, but if he could not come in on their conditions he should save himself any trouble and stay as he was.

Mr. M'LAUGHLIN asked the meeting if they would accept Major Callender's statement to him that he was satisfied, and the meeting agreeing, it was decided to ask Mr. Turner to write Major Callender, stating that the Edinburgh Section understood the opening of these theatres was no longer being pressed.

Trade Interest Only

Mr. DUNBAR thought the discussion should not be reported. Mr. M'LAUGHLIN said after the report in last week's KINE. of the Glasgow meeting the discussion ought certainly to be reported, and Mr. DUNBAR explained that he was not referring to the Trade Press, only to the Edinburgh papers.

Equipment

Mr. DICKSON, in his report of the meeting of the General Council, referred to the standardisation of kinema equipment, and said he did not agree that this amalgamation would be good for exhibitors. It made for the elimination of competition, and prices were atrocious at the present time for the work done for them.

Another "Cinema Sunday"

A letter was read from Lord Provost William Y. Darling asking the Trade to hold another "Cinema Sunday." In view of the great success of the last effort, the Lord Provost wrote, and the many deserving city charities which benefited, he felt it was desirable to continue it if the Association could see its way to carry on the good work, and he paid tribute to the ready response of the Trade to all appeals for their assistance.

The meeting unanimously agreed to organise another similar effort this year.

DER FUEHRER'S FACE has been booked for a seventh and eighth West End run at Studio One, Oxford Street, and the Rialto, Coventry Street. The brilliant new Disney short will be screened for three months at the first mentioned kinema

SILVER SKATES
A CINCH FOR PROFITS
Says :—VARIETY

CINEMA CLUB CRISIS

To-morrow's Meeting

Owing to catering difficulties, it has been found impossible to carry on the monthly luncheons of the Cinema Club, but in order that the members may have an opportunity of keeping together and meeting as usual the committee have accepted the offer of Past President H. J. Green to meet and have a coffee in the Playhouse Café, Windsor Room, to-morrow, Friday, at 2.30, when the whole position can be discussed.

There is a general feeling throughout that the Club should not be allowed to lapse, and Friday's meeting may find a solution to the difficulty.

Bryson Bereaved

The sympathy of all in the Scottish Trade was extended last week to Willie Bryson, A. B. King's able lieutenant, in the loss he had sustained by the death of his daughter. The representative attendance of the Trade at the funeral on Wednesday afternoon was typical of the esteem in which Willie is held by all sections of the Trade.

New Palmer Deal

George Palmer, the well-known Scottish exhibitor, controlling director of Associated G.P. Cinemas, have added another to the circuit—Picturedrome, Easter Road, Edinburgh, probably one of Edinburgh's most popular kinemas. Easter Road is one of Edinburgh's busiest thoroughfares and the kinema holds a magnificent site at the top corner. It is proposed to make some necessary alteration to the theatre and the Western Electric equipment.

For the Duration

A S.O. Order has been made sanctioning the opening of the Regent at Freshwater "while the applicable war time regulation was in operation."

The original application came from the military, and aroused considerable opposition from local religious bodies. The Council's decision to support it was only by a narrow majority.

HITCHCOCK BACK IN FORM!

GFD

There is no Shadow

the Press are Unanimous

"...a good Hitchcock film is one of the greatest treats the cinema has to offer..."
The Times

"This is first-rate melodrama, finely acted."
Ernest Betts, Daily Express

"...an hour-and-three-quarters' intriguing suspense, full of Hitchcock cynicisms and impish humour."
A. Jympson Harman, Evening News

"It is an absorbing detective story, strong and compact with all the characteristic Hitchcock touches in photography and incident."
A. E. Wilson, The Star

"...the characterisation and dialogue are well above Mr. Hitchcock's usual standard."
Campbell Dixon, Daily Telegraph

"...an ingenious and unorthodox thriller which is continuously entertaining."
Paul Trench, Evening Standard

"Alfred Hitchcock is a very fat man who can tell a very good story."
C. A. Lejeune, The Observer

"There are four people in Alfred Hitchcock's film 'Shadow of a Doubt' whom none of us has seen more than a couple of times before. After this picture I believe the public will go to see any film in which they appear. That is what it means to be a box-office attraction. A film you should see."
Kay Quinlan, Empire News

GB NEWS — WORLD'S FASTEST NEWS-REEL

GENERAL FILM DISTRIBUTORS LTD., 127/133,

...y of a DOUBT

...praise of Alfred Hitchcock's greatest picture

...smashing domestic drama...cunningly cast and acted... tmosphere that grips you all the time. Score nine points ut of ten."
Norah Alexander, Sunday Pictorial

n my opinion this will take its place among the film assics."
Eric Bennett, Sunday Chronicle

...an excellent picture and first-class entertainment."
Joan Lester, Reynolds News

... it is a-quiver with suspense."
Harris Deans, Sunday Dispatch

'Shadow of a Doubt' is grade A entertainment for all the rows'—high, middle and low. It is an amazing piece of unningly fashioned screencraft."
News of the World

... a thrilling picture, a 'whodunit' of compelling mystery nd power."
Ernest Betts, Sunday Express

Director Alfred Hitchcock's best film for years ... a film hat will make you sit alert for 105 minutes."
Moore Raymond, Sunday Graphic

It is alive with brilliant and inspired touches ... sheer ilmic story-telling brilliance."
Daily Film Renter

Masterly direction ... front rank thriller entertainment."
The Cinema

DOUR ST., LONDON, W.1. Tele.:—GERRARD 7311

UNIVERSAL NEWS

FIRES WERE STARTED

Sets Fleet

"It is a great picture . . ." *Ernest Betts, Sunday Express*

" . . . so realistic and moving it deserves to be labelled London's 'Desert Victory' . . ." *News of the World*

"It is a magnificent bit of work . . ."

Harris Deans, Sunday Dispatch

" . . . a thrilling and admirably made British documentary."

A. T. Borthwick, News Chronicle

"The film is British through and through. It is dramatic, realistic and thrilling, a worthy tribute to a great service."

Joan Lester, Reynolds News

" A tremendous real life thriller which will make you proud as well as excited." *Eric Bennett, Sunday Chronicle*

" . . . the more you think about it, the more you'll find to like in it." *C. A. Lejeune, The Observer*

A CROWN FILM PRODUCTION

PRODUCED BY

IAN DALRYMPLE

GB NEWS — WORLD'S FASTEST NEWS-REEL

GENERAL FILM DISTRIBUTORS LTD., 127/133,

STARTED Street ablaze

"The scenes have an authenticity which is moving and [illegible]ifying . . . seems to me to set a new standard in this [illegible]nd of documentary."
Dilys Powell, The Sunday Times

"The actors are members of the N.F.S . . . the picture is a sincere and convincing tribute to those courageous men and women."
Paul Trench, Evening Standard

"Britain's fire heroes make a great film . . . magnificent, stirring and deeply moving."
A. E. Wilson, The Star

" . . . thrilling new official film of London's firemen at work."
A. Jympson Harman, Evening News

"This picture will thrill millions."
Ernest Betts, Daily Express

"Vivid and thrilling . . . a picture for everybody."
Daily Film Renter

"[illegible]rst-class entertainment for any audience."
The Cinema

GFD

UNIVERSAL NEWS

[illegible]OUR ST., LONDON, W.1. Tele.:—GERRARD 7311

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period February 15, 1943, to March 16, 1943. Films, the names of which appear in italics, are parts of a series (or serials)

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH				
FEBRUARY 16.				
Old Mother Riley Detective.	Anglo-American	British National	7,198	Br./Dr. 6141
FEBRUARY 17.				
Pathe Pictorial Nos.352/364 (series):				
Pathe Pictorial No.357	Pathe..	Pathe ..	825	Br./R. 6142
Pathe Pictorial Nos.378/390 (series):				
Pathe Pictorial No.378	,,	,,	815	Br./R. 6143
Pathe Pictorial No.379	,,	,,	826	Br./R. 6144
Pathe Pictorial No.380	,,	,,	885	Br./R. 6145
MARCH 2.				
Pathe Pictorial Nos. 352/364 (series)—				
Pathe Pictorial No. 358	Pathe ..	Pathe ..	910	Br./R. 6165
Pathe Pictorial No. 359	,,	,,	845	Br./R. 6166
Pathe Pictorial No. 360	,,	,,	925	Br./R. 6167
MARCH 3.				
Into Battle, No. 3—Battle is Our Business.	N.S.S. Prod. ..	Spectator ..	1,260	Br./E. 6168
MARCH 4.				
John Bull	M-G-M	,,	884	Br./R. 6169
Fields of Blue	Columbia	British Foundation.	1,513	Br./R. 61701
Catch the Sunbeams ..	,,	,,	1,460	Br./R. 6171
MARCH 8.				
Kill or be Killed	N.S.S. Prod. ..	Realist ..	1,702	Br./E. 6180
MARCH 10.				
Hot Air	G.F.D...	G.-B. Inst. ..	1,575	Br./R. 6181
Back to the Land	,,	,,	1,643	Br./R. 6182
Man Against Mountains	,,	,,	1,634	Br./R. 6183
The Silver Fleet	,,	Independent Producers	7,883	Br./Dr. 6189
MARCH 11.				
Desert Victory	G.F.D...	Army Film Unit	5,400	Br./E. 6190
MARCH 13.				
Spirit o' Burns	20th Century-Fox	Associated Independent Producers.	1,815	Br./R. 6192
MARCH 15.				
The People's Land	M-G-M	Strand ..	975	Br./R. 6196
Watling Street	20th Century-Fox	Associated Independent Producers.	1,689	Br./R. 6219
Murder in Mayfair	,,	British Foundation.	1,606	Br./R. 6220
MARCH 16.				
Variety Jubilee	Butcher's	Butcher's ..	8,342	Br./R.6221
FOREIGN				
FEBRUARY 15.				
Once Upon a Honeymoon.	RKO-Radio	RKO-Radio ..	10.362	F. 6125
Seven Miles from Alcatraz.	,,	,,	5,589	F. 6126
Donald's Garden	,,	Walt Disney	673	F. 6127
Sleep Walker	,,	,,	660	F. 6128
How to Fish	,,	,,	662	F. 6129
Pluto at the Zoo	,,	,,	704	F. 6130
The Vanishing Private	,,	,,	681	F. 6131
Pittsburgh	G.F.D.	Universal	8,220	F. 6132
Blackie Goes Hollywood	Columbia	Columbia	6,083	F. 6133
The Boogie Man Will Get You.	,,	,,	5,988	F. 6134
Troubles Through Billets	,,	,,	6.411	F. 6135
Underground Agent	,,	,,	6,075	F. 6136
Cajuns of the Teche	,,	,,	959	F. 6137
Screen Snapshots No. 107	,,	,,	963	F. 6138
Old Blackout Joe	,,	,,	532	F. 6139
Hollywood Detour	,,	,,	724	F. 6140
FEBRUARY 18.				
Andy Hardy's Double Life.	M-G-M ..	M-G-M ..	8,281	F. 6146
FEBRUARY 19.				
Cat People	RKO-Radio	RKO-Radio ..	6,544	F. 6147
The Great Gildersleeve	,,	,,	5,621	F. 6148
FEBRUARY 22.				
Thunder Birds	20th Century-Fox	20th Century-Fox	6,947	F. 6149
Riders of Death Valley (serial) :—				
Ep. 4. Flaming Fury	G.F.D. ..	Universal ..	1,671	F. 6150
Ep. 5. The Avalanche of Doom	,,	,,	1,743	F. 6151
Ep. 6. Blood and Gold	,,	,,	1,765	F. 6152
Ep. 7. Death Rides the Storm.	,,	,,	1,578	F. 6153
Ep. 8. Descending Doom	,,	,,	1,742	F. 6154
Ep. 9. Death Holds the Reins.	,,	,,	1,757	F. 6155
Ep. 10. Devouring Flames.	,,	,,	1,592	F. 6156
Ep. 11. The Fatal Blast.	G.F.D ..	Universal ..	1,67	F. 615
Ep. 12. Thundering Doom.	,,	,,	1,58	F. 615
Ep. 13. The Bridge of Disaster.	,,	,,	1,6	F. 6159
FEBRUARY 23.				
Cargo of Innocents	M-G-M ..	M-G-M ..	9,80	F. 6160
Mademoiselle France	,,	,,	9,34	F. 6161
Keeper of the Flame	,,	,,	9,03	F. 6162
FEBRUARY 25.				
Submarine Alert	Paramount ..	Paramount ..	6,12	F. 6163
MARCH 2.				
Brand of the Outlaws	Fidelity ..	Supreme Corp. ..	5,33	F. 6164
MARCH 4.				
Community Sing No. 53	Columbia	Columbia ..	861	F. 6172
What Makes Lizzy Dizzy	,,	,,	1,52	F. 6173
Matriphony	,,	,,	1,54	F. 6174
MARCH 5.				
Silver Queen	United Artists ..	United Artists ..	7,274	F. 6175
Time to Kill	20th Century-Fox	20th Century-Fox	5,477	F. 6176
Over My Dead Body	,,	,,	6,117	F. 6177
MARCH 6.				
Star-Spangled Rhythm	Paramount ..	Paramount ..	9,020	F. 6178
Three Hearts for Julia	M-G-M ..	M-G-M ..	8,092	F. 6179
MARCH 10.				
Double Talk Girl	G.F.D. ..	Universal ..	831	F. 6184
Spirit of Democracy	,,	,,	903	F. 6185
Human Sailboat	,,	,,	817	F. 6186
Call of the Sea	,,	,,	807	F. 6187
Arsenal of Might	,,	,,	924	F. 6188
MARCH 12.				
Der Fuehrer's Face	RKO-Radio ..	Walt Disney ..	722	F. 6191
MARCH 13.				
Quiet Please, Murder	20th Century-Fox	20th Century-Fox	6,304	F. 6193
China Girl	,,	,,	8,615	F. 6194
MARCH 15.				
Alexander Nevsky	Anglo-American..	Mosfilm ..	6,582	F. 6195
Madero of Mexico	M-G-M ..	M-G-M ..	979	F. 6197
Modern Mexico City	,,	,,	859	F. 6198
Picturesque Patzcuaro	,,	,,	835	F. 6199
Picturesque Massachusetts.	,,	,,	791	F. 6200
People of Russia	,,	,,	908	F. 6201
Unexpected Riches	,,	,,	979	F. 6202
Calling All Pa's	,,	,,	823	F. 6203
First Aid	,,	,,	930	F. 6204
Glimpses of Ontario	,,	,,	803	F. 6205
Keep 'Em Sailing	,,	,,	1,803	F. 6206
Marines in the Making	,,	,,	818	F. 6207
Mighty Lak a Goat	,,	,,	873	F. 6208
The Man on America's Conscience.	,,	,,	9,301	F. 6209
Hedda Hopper's Hollywood No. 6.	Paramount ..	Paramount ..	816	F. 6210
Speaking of Animals at the Dog Show.	,,	,,	798	F. 6211
McFarland Twins and Their Orchestra.	,,	,,	826	F. 6212
Speaking of Animals in South America.	,,	,,	814	F. 6213
Timber Athletes	,,	,,	853	F. 6214
We Refuse to Die	,,	,,	1,350	F. 6215
Setting the Pace	20th Century-Fox	20th Century-Fox	931	F. 6216
Guardians of the Sea	,,	,,	863	F. 6217
Wings of Defence	,,	,,	944	F. 6218
MARCH 16.				
Social Enemy No. 1	Anglo-American	University Films	6,630	F. 6222

The registered length of "Spellbound" (Br./R. 3740) of January 23, 1 1, has been altered to 6,002 feet.

The registered title of the film "Iceland" (F. 5956), registered on Dec ber 8, 1942, has been altered to "Katina."

The title of the film "Man Against Mountains" (Br./R. 6183), regist d on March 10 1943, should read "Man Against Mountain."

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—Dr. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—Tr. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

OLU BIA LOSES LI L SUIT

ge M stified Why tion v as Brought

action which Anthony ck Al n, producer, of Lodge, Hillingdon, Middle- as alle d to have libelled lumbia ictures Corporation. in the ng's Bench Division dnesd March 31.

plaint s, in August, 1941, d int n agreement with ities s, Ltd., to produce em a ture "Unpublished " M llan was the pro- and s film star wife, e Ho , filled the part of male l d.

April 7, 1942, after the y of the picture, Mr. Allan. letter to Mr. Del Giudice, a or of Two Cities Films, Ltd.. :—

eally am alarmed to hear that ublished Story' cannot come the West End for another five weeks. It seems to me that nbia are doing everything in power not to help the e."

plaintiffs admitted that the letter ritten on a privileged occasion, ught to establish malice on the Mr. Allan, who, in reply, denied he letter was defamatory of the ffs

ges Not Sought

sel for the plaintiffs said that they seek damages and merely wanted thdrawal of the imputation con- in the letter.

Justice Hilbery, giving judgment, here was some delay in the pro- of the film and a complete print ot ready until March 23, 1942. Mr. Friedman, of the plaintiff ny, returned from America he ed the film in several respects, the Trade show on March 25, it ell received. In April Mr. Allan that it would be at least another six weeks before the film could own to the public, and he then to Mr. Del Giudice the letter now ained of. Unfortunately, that was sen to Mr. Friedman. Allan indicated that he was red t withdraw any suggestion in lette ich the plaintiffs ed t accept the with- l in settl of the matter, but ction was brought.

Mal ious

was mitted that the occasion on the letter was written was privi- and therefore, unless Mr. Allan actu by malice, the plaintiffs not ceed. His lordship was ed tha Mr. Allan was not actuated y impr motives in writing the and wa ot malicious.

endant t ght that an unreason- time had en allowed to elapse en the Tr show and the release e public a expressed the view the plaintiff ere doing that which calculate to help the film. The da was not man likely to make ss accusation and did not write with an improper motive or os That as the end of the er. the action was ever ht ship could not under- d. Th st be judgment for the ndant osts

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or h viate clashing with Sun- chu ices, Ramsbottom (Lancs) istra st week stipulated that a ity ert in aid of the N.F.S. evolen and should start at 7.30 p.m. ead of 15 p.m., as was proposed.

George Murphy and Carole Landis in HELLO BEAUTIFUL (U.A.), reviewed in this issue

FOUR FAMOUS REISSUES

Four of the most successful pictures on Warner Bros. list of hits in the past few years have been selected for reissue. They are "Anthony Adverse," "It's Love I'm After," "Captain Blood," and "Angels With Dirty Faces."

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	15/3	— -/6
,, 6% Pref.	24/4½	—/1½
,, 5% Debs.	£103	—
A.P.P.H. Ord.	19/9	—
Brit. & Dom. Films £1 ..	3/3	—
Brit. Lion Pref. Ord. ..	10/6	+-/10½
Capital Prov. News 5/-..	4/-	—
Cine. Television Dfd. (6d.)	5/4½	+ -/1½
Dufay-Chromex 5/- Ord.	4/9	+ -/1½
Gaumont-British Ord.10/-	15/6	—
,, "A" Ord.	7/4½	— -/1½
,, 5½% 1st Pref. ..	20/3	—
,, 4½% New Debs. ..	£102	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	— 5/-
Mde. Tussaud 1/- Def. ..	1/6	—
,, £1 Prefd. Ord. ..	14/3	— -/9
Moss Empires £1 Ord. ..	33/7½	— 1 -
,, £1 Cum. Pref. ..	20/1½	— -/1½
Odeon 5/- Ord.	16/9	—
,, 6% Pref.	21/1½	+ -/1½
,, 5% Debs.	£103	— 5/-
P.C.T. 7½% Ptg.Pf.Ord.	32/-	+ -/3
,, Cum. "A" Pref. £1	27/3	+ -/1½
,, Cum. "B" Pref. £1	27/6	—
,, Const. 7% Pref. ..	26/-	+ -/3
SoundCity(Films)6% Pref.	7/6	+ -/4½
Stoll Th. Corp.	10/1½	— -/4½
Twentieth Cent. Ord. ..	1/3	—
,, 6% Pref.	3/6	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	22/6*	—
,, 2nd Pref.	18/6	—
Scophony	3/3	+ -/4½

£1 shares unless otherwise stated.
* Ex Income Certificates.

RECEIVERSHIPS (APPOINTMENT) OR RELEASE

International Still Studios, Ltd., 31, John Street, Bedford Row, W.C.1.—Richard W. Lambeth, of 31, John Street, Bedford Row, W.C.1. ceased to act as receiver and/or manager on January 31, 1943.

Western Electric
SOUND SYSTEM

ENDURING PERFORMANCE

NEVER MORE THAN NOW
HAS WESTERN ELECTRIC
PROVED WELL CHOSEN
AND 2,200 BRITISH
INSTALLATIONS BEAR
WITNESS

SERVICE

IRREGULAR KINEMA ISSUES

DURING the past week A.B.P.C have fallen 6d. to 15s. 3d. Gaumont British were unchanged at 15s. 6d., but the "A" ordinary were the turn easier at 7s. 4½d. Odeon were steady at 15s. 9d.

Elsewhere the tendency was irregular.

British Lion preferred ordinary were a prominent good feature, with a rise of 10½d. to 10s. 6d., while Sound City 6 per cent. pref. rose 4½d. to 7s 6d., and Scophony 5s. shares a similar amount to 3s. 3d.

On the other hand, Madam Tussauds preferred were weaker at 14s. 3d., a decline of 9d., while Moss Empires at 33s. 7½d. were 1s. lower, and Stoll fell 4½d. to 10s. 1½d.

UNION INCOME CERTIFICATES

Dealings are expected to begin immediately in the 5 per cent. redeemable Income Certificates of Union Cinemas on the basis of £99-£100 per cent.

A total of £197,222 of these Certificates is being issued to fund arrears of dividend on the £1,314,812 of first and second preference shares for the five years to October 1, 1942.

Preference holders are receiving 7s. of Certificates for each share, which represents arrears of 6s. per share less tax at 10s. in the £.

NEW PRIVATE COMPANIES

Kamm and Co., Ltd.—Registered March 22. Capital £10,000 in 9,000 preference and 1,000 ordinary shares of £1 each. To acquire the business of an electrical and scientific engineer, manufacturer of kinematograph apparatus, paint projectors and oxygen generators, etc., carried on by Kamm and Co., Ltd. (in liquidation) at 27, Powell Street, E.C.1. The directors are: Laurence P. Kamm, 15, Edmunds Walk, N.2, electrical engineer; Harold A. L. Kamm, 56, Fortis Green Road, N.2, mechanical engineer; Wm. G. Tucker, 129, Arcadian Gardens, N.22, mechanical engineer; Francis E. Piazzi, 56, Dalberg Road, S.W.2, mechanical engineer. Solicitors: H. B. Wedlake, Saint and Co., N. Registered office: 27, Powells Street, Goswell Road, E.C.1.

Vickers Empire Kirkham, Ltd.—Registered March 24. Capital £2,500 in £1 shares. Kinema proprietors, etc. The directors are: Reginald N. Vickers, D2, Monument Mansions, Wigan Lane, Wigan; Jean Stephenson, 27, Alresford Road, Liverpool, 19. Solicitors: Percy H. Stephenson and Co., St. Annes.

Drogheda Cinemas, Ltd.—Registered in Dublin, March 23. Capital £25,000 in 25,000 shares of £1 each. Kinema proprietors, etc. The directors are: Thomas M. Cummins, Ardmore, Mell, Drogheda, Louth, farmer; Robert McCabe, St. Mary's Villas, Drogheda, Co. Louth, merchant; Joseph Kelly, West Street, Drogheda, Co. Louth, merchant; Donal O'Hagan.

CHANGES OF NAME

Princes of Wales' Theatre (Birmingham), Ltd., 39, St. James's Street, S.W.1.—Name changed to Pow, Ltd., on February 27, 1943.

Monogram's First Big Budget Picture

"SILVER SKATES" TRADE SHOW

THE Monogram super-special, "Silver Skates," described as the wonder show on ice, will be shown by Pathé at the Cambridge Theatre on Tuesday, April 13, at 2.30 p.m. Rated by the American Press as brilliant entertainment and one of the most spectacular musical ice productions ever made, "Silver Skates," Pathé's most outstanding release to date, is also Monogram's first big budget production.

Belita, U.S. skating champion, and Eugene Turner, her partner, in SILVER SKATES, forthcoming Pathe offering

The film stars Kenny Baker, Patricia Morison and Belita, skating champion and Pavlova of the ice, and a grand cast of U.S. skating stars headed by Frick and Frack, comedy team; Irene Dare and Danny Shaw, juvenile team; Eugene Turner, U.S. ice champion; Joyce Compton, Frank Faylen and Ted Fio Rito and his Orchestra. There are six song hits and an appealing musical accompaniment.

The spectacular sets include Dutch, Swiss and Viennese backgrounds with a grand finale performed on the iced deck of a battleship.

The production cost well over half a million dollars and is meeting with success all over the United States. Already two weeks after its American release date Monogram has taken a record number of bookings.

Something new in ice pictures are the novel acts put over by Belita—a beautiful blonde who makes all the tricks and turns on skates with the ease of a veteran performer. The ice ballet scenes are said to be a joy to behold, and compare very favourably with the most impressive spectacle scenes ever seen on the screen. Monogram has made a triumphant entry into the grade "A" market, and "Silver Skates" is the first of a line of top-liners to come from this studio, says W. J. Gell.

Interwoven with spectacle, glamour and music is a delightfully human story that it is said will satisfy old and young alike. The lyrics and songs, composed by David Oppenheim and Roy Ingraham, have already set British publishers negotiating for the rights to publish the numbers here.

"Silver Skates" was written by Jerry Cady and directed by Leslie Goodwins. The entire production was supervised by William D. Shapiro.

Trade Opinion

The U.S. Trade Press, in summing up the appeal of the picture, says:—

"Film packed with entertainment for audiences of all ages. Rating excellent."—*Motion Picture Herald.*

"This super ice spectacle looks like a field day for exhibitor and producer alike."—*Showmen's Trade Review.*

"It's for any and all theatres, at any and all times, and all good."—*Motion Picture Daily.*

"Has everything necessary to invade more important markets with pride, profit, popularity."—*Box Office.*

"A hit of major importance."—*Hollywood Reporter.*

"Ice revue cinch profit maker for all bookings.—*Weekly Variety.*

"Air Force"

PREMIERE FIXED FOR APRIL 16

The premiere of "Air Force" has been set for Friday, April 16, when, at Warner Theatre, an important official audience will attend to give the picture a send-off on behalf of General H. H. Arnold, chief of the United States Army Air Forces, who authorised the production.

In its nine weeks at the Hollywood Theatre, New York, "Air Force" has beaten all records for receipts and attendance established there by "Yankee Doodle Dandy" and "Casablanca." A remarkable feature of public reaction is the way the B-17 bomber, called "Mary Ann" by the crew, has gripped popular imagination as the principal character, eclipsing the human players.

Consensus of U.S. trade and lay Press opinion is that Hal B. Wallis and Howard Hawks have blended the elements of their two previous successes, "Sergeant York," and Dawn Patrol," into a picture that will certainly be Warner Bros.' top money-maker for 1943.

London Trade show of "Air Force" has been fixed for Wednesday, April 14, at Studio One.

Parson Condemns Repressive Laws

Speaking at the Southfield Road Baptist Church, Middlesbrough, the Rev. C. R. Wyatt said "England would not become Christian by stopping people attending Sunday kinemas or theatres."

A rather queer spectacle was formed of the Church and brewers united to oppose Sunday opening in places of amusement, knowing that young people would prefer the film to the tap room. The brewers opposed it as it would be a rival attraction.

The speaker said Acts of Parliament would never make a Christian England.

RKO-RADIO'S ALL-STAR DUO FOR TRADE SHOW

The Newest Tarzan and a Thrill- aden Picture of Nazi Youth Movem nt

ALTHOUGH prints of "Tarzan Triumphs" and Hitler's Children" arrived in Britain very recently, the opicality of the story material was such that immediate steps ave been taken by RKO-Radio to give exhibitors the earliest possible viewing. They will therefore be Trade shown on April 13 and 20 respectively.

In announcing these two screenings, RKO-Radio point out that each show will start at 10.30 a.m. and particularly request the punctual attendance of exhibitors. Both subjects will be preceded by "shorts" of undoubted interest. "Tarzan Triumphs" will be preceded by "Army Chaplain," third in the "This is America" series, while "The Sleep Walker," a grand new Walt Disney featurette, will be shown with "Hitler's Children."

RKO-Radio's First "Tarzan"

News that RKO-Radio have secured the great "Tarzan" box-office series is of first-rate importance. The first of the new features, "Tarzan Triumphs," again starring Johnny Weissmuller, is to be shown at Studio One, Oxford Street, on Tuesday, April 13.

Produced by Sol Lesser, "Tarzan Triumphs" surpasses its predecessors from the standpoint of thrills, romance and human interest, and despite the jungle locale of the story introduces a topical note which adds greatly to its obvious box-office potentialities. Two novel experiences confront Weissmuller. He encounters the dangers of modern warfare and he has a new leading lady in Frances Gifford, who scored such a resounding success in Walt Disney's "The Reluctant Dragon."

Meeting with his usual jungle hazards Weissmuller gets an additional taste of danger when he witnesses the invasion of his African realm by German parachute troopers. His first reaction is that of an Isolationist, but Miss Gifford and his son, Johnny Sheffield, compel him to change his views. His kindness to a Nazi radio soldier is rewarded by the German leader, Stanley Ridges, enslaving the local tribesmen. Weissmuller himself is ambushed and wounded, and his son molested by the enemy. Under the care of Miss Gifford, Weissmuller recovers, and, his temper aroused, he immediately takes steps to combat the Nazis. Miss Gifford and Sheffield are made prisoners, and later Weissmuller is also captured. With the aid of Cheta, the chimpanzee, Weissmuller escapes, takes guns from the Nazi guards, and arms the natives.

How he plans and leads the revolt that brings about the defeat of the Germans, and his final death struggle with the leader of the expedition, are among the thrilling highlights that abound in this rousing story. Weissmuller's acrobatic feats are astonishing, and his interpretation of the part sincere and moving. William Thiele, who brought fame to Dorothy Lamour, directed the film, which has Rex Williams, Pedro de Cordaba and Stanley Brown in other important rôles

Bonita Granville and Kent Smith in HITLER'S CHILDREN (RKO-Radio)

"Hitler's Children"

Predicted as a sensational success, owing to its most timely, vivid and unusual theme, "Hitler's Children," with Tim Holt and Bonita Granville heading a fine all-star cast, is to be Trade shown at the Rialto Cinema, Coventry Street, on Tuesday, April 20, at 10.30 a.m.

Based on the best-selling "Education for Death," by Gregor Ziemer, who ten years headed the American colony in Berlin, the film shows the insidious growth of Nazi teachings among German adolescents. Kent Smith portrays in the picture Ziemer's own schoolmaster friend with Miss Granville as Smith's pupil who later becomes his assistant, only to be sent to a labour camp.

Attempting to get the girl out of the country, Smith runs into Holt, a German officer, who is trying to conceal his basic affection for Miss Granville under what he believes to be his duty to the State. Inwardly, both young people rebels against Nazi doctrines, but unsuccessfully suppress their feelings until a crisis arrives that forces Holt to protect the girl. Then he, too, makes a futile but courageous attempt to set her free, knowing full well the inevitable consequences. The ensuing encounter is said to constitute one of the most graphic scenes of recent years.

Bringing as it does the first authentic pictures of the effect of Nazi teachings to the screen, "Hitler's Children" is provided with a vivid and realistic background for the rich human drama and genuine romance of the story. Otto Kruger and H. B. Warner are featured in supporting rôles in the film, which Edward Golden has produced and Edward Dmytryk directed.

At Lytham, on March 2[illegible], the Lord Mayor of the Empire, Kirkham, presided over a meeting at which he conferred from Gordon C. Bell, Jean Stephenson, who has already two licences in Liverpool, that there are few women licensees in the country just now, but the drain on manpower is revealing this necessity.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Anthony Adverse (Warner)—**American.**	... 140 min. **(A)**	Fredric March, Olivia de Havilland, Claude Rains.	... Period adventure romance, cleverly adapted from Harvey Allen's best seller. Acting magnificent, staging and direction brilliant and story values profound. Class entertainment with wide appeal. Originally reviewed KINE., May 28, 1936.	**Undeniable box-office proposition for all classes. Too big possibly for children.**
***Convoy** ... ... (A.T.F.D.)—**British.**	... 90 min. **(A)**	Clive Brook, ... John Clements, Judy Campbell.	... Exciting and moving melodrama of the Senior Service at war, originally reviewed in the KINE. of June 13, 1940.	**Excellent re-issue. Good for the family.**
***Gentle Sex, The** ... ... (General F.D.)—**British.**	90 min. **(U)**	Jean Gillie, ... Joyce Howard, Lilli Palmer.	... Girls-in-uniform documentary comedy-drama. Characterisation flawless, A.T.S. detail both amusing and impressive, and feminine angle irresistible.	**Excellent general booking. Great for the family.**
Guerillas and Heroes (Anglo-American)—**Russian.**	... 67 min. **(A)**	Russian Cast	... Terrible indictment of the horrors inflicted upon a population by ruthless Nazi invaders and the defence of the country by guerilla forces. Starkly realistic.	**A story told so naturally that it seems to be a factual record. Will compel sympathy from all.**
He Hired His Boss (20th Century-Fox)—**American.**	... 72 min. **(U)**	Stuart Erwin, Evelyn Venable, Thurston Hall.	... Romantic comedy drama, giving an up-to-date variation of the "nitwit makes good" theme. Acting and staging good.	**Good support for most halls. Will appeal to the family.**
Hello, Beautiful ... ... (United Artists)—**American.**	93 min. **(U)**	George Murphy, Anne Shirley, Carole Landis.	... Gay triangle comedy musicale, about two sisters and an audacious cameraman. Stars attractive and versatile, music and glamour bright, and title catchy.	**Attractive light booking for most halls. Safe for youngsters.**
Light of Heart, The ... (20th Century-Fox)—**American.**	85 min. **(A)**	Monty Woolley, Ida Lupino, Cornel Wilde.	... Sentimental comedy drama, a delightful improvisation of Emlyn Williams' stage success. Story human and humorous, Monty Woolley's performance grand and support and atmosphere impeccable.	**Excellent general booking. Good for the family.**
Ox-Bow Incident, The ... (20th Century-Fox)—**American.**	76 min. **(A)**	Henry Fonda, Dana Andrews, Mary Beth Hughes.	... Grim psychological outdoor melodrama set in Nevada in the 1880's. Acting and atmosphere realistic but story grim.	**Out-of-the-rut proposition mainly for specialised audiences. Definitely unsuitable for youngsters.**
***Playtime for Workers** ... (Federated)—**British.**	50 min. **(U)**	Gerry Wilmot, Kay Cavendish, Scott Sanders.	... Unpretentious screen revue, suggested by the popular B.B.C. feature. Bill adequate, but presentation colourless.	**Title and quota fill-up for other than class halls. Safe for youngsters.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

The Ox-Bow Incident

20th Century-Fox. American (A). Directed by William A. Wellman. Featuring Henry Fonda, Dana Andrews and Mary Beth Hughes. 6,772 feet. Release not fixed.

GRIM psychological outdoor melodrama, set in Nevada in the turbulent 1880's. The sombre story is superbly characterised and realistically staged, but sunshine is never permitted to lighten its inherent gloom. Its ruthless quest for realism and heart-rending climax place it beyond the pale of popular entertainment. Out-of-the-rut proposition, mainly for those with stout hearts.

Story.—News reaches the inhabitants of a tough Western town that Larry Kinkaid, a respectable ranchowner, has been murdered by rustlers. The populace promptly goes berserk and organises a man-hunt, and Gil Carter and Art Croft, a couple of tough, but honest, fair-minded Westerners, join in to allay suspicion against themselves. On reaching the Ox-Bow Valley they come across three sleeping men.

Martin, the leader, claims to own a ranch a short distance away, but unfortunately, his cattle bears the Kincaid brand. Carter demands a fair trial for Martin and his associates, but the rabble overrules him and a "neck-tie" party is formed. Martin is allowed to write a last letter to his wife and children and then they are hanged. Immediately afterwards, news comes through that Kincaid is alive! Carter reads Martin's last letter to the lynchers.

Acting.—Henry Fonda gives a cool, sensitive and determined portrayal as Carter. Dana Andrews is magnificent as the tortured Martin. and Marc Lawrence is cruelty personified as the leader of the lynching party. The unsympathetic supporting characters are also powerfully drawn.

Production.—The atmosphere is as grim and convincing as the characterisation, but at no stage in the ugly story development is realism sacrificed for popular appeal. Its strong and irrefutable case against lynch law has, no doubt, some value as propaganda, but happily we in this country have no need for such drastic medicine. Anyway, these are hardly the times for chronicles of calculated cruelty. We will leave it at that and to the discretion of the individual exhibitor.

Points of Appeal. — Realistic treatment, characterisation and atmosphere, and star values.

Hello, Beautiful

United Artists. American (U). Directed by Norman Z. McLeod. Featuring George Murphy, Anne Shirley and Carole Landis. 8,437 feet. Release not fixed.

GAY, happy-go-lucky triangle comedy musicale, describing an ingenuous, rough-and-ready between two sisters, one a simple, small-town schoolmistress, and the other a sophisticated career-girl, over an irresponsible and improvident, but likeable magazine cameraman.

The transparent yet lively tale has a certain "Cinderella" charm, but its main object is to introduce to the screen the famous John Robert Powers' glamour girls, pride of all the principal hoardings in America. Their début, needless to say, is seized as an excuse to add song, dance-band and cabaret embellishments. The whole is an agreeable cocktail, served in an elegant, star-embossed tankark. Attractive light booking.

Story.—Ellen Evans, an attractive but unsophisticated schoolmistress, gets caught in the rain at a musical festival and is photographed in the arms of a stranger by Jerry Hendricks, a cheeky magazine cameraman. The photograph is published without her permission and the school authorities sack her. She takes her troubles to New York and Kay, her sophisticated career-girl sister.

The designing Kay goes to Jerry and demands compensation, but Jerry seals her lips by persuading John Robert Powers, the famous agent for studio models, to sign her up. Later, the neglected and exploited Ellen falls for Jerry and he for her, but the unscrupulous Kay does her best to come between them. She fails, and Ellen and Jerry just have time to marry before he is called up.

Acting.—George Murphy contributes an engaging and energetic portrayal as Jerry. Anne Shirley blossoms out gracefully and shows spirit as Ellen, and Carole Landis is attractive and true to type as the glamorous but unprincipled Kay. Alan Mowbray is the best of the supporting players as Powers.

Production.—The spirited, if artless, tale of romantic rivalry is interlaced with dance-band interludes by Benny Goodman and his Band, songs by Dennis Day, mannequin parades, cabaret turns and scenes of the John Robert Powers' girls being groomed. What with one and the other—the plot and its elegant, colourful and tuneful upholstery—the show adds up to bright and attractive light diversion. It should appeal equally to the tired business man, the precocious schoolboy and the demure miss. Its sparkle, though bright, is definitely non-alcoholic.

Points of Appeal.—Evergreen plot, attractive and versatile cast, beauty chorus, popular dance band intermissions, elegant staging, star values and catchy title.

Continued on page 24.

HAWKS

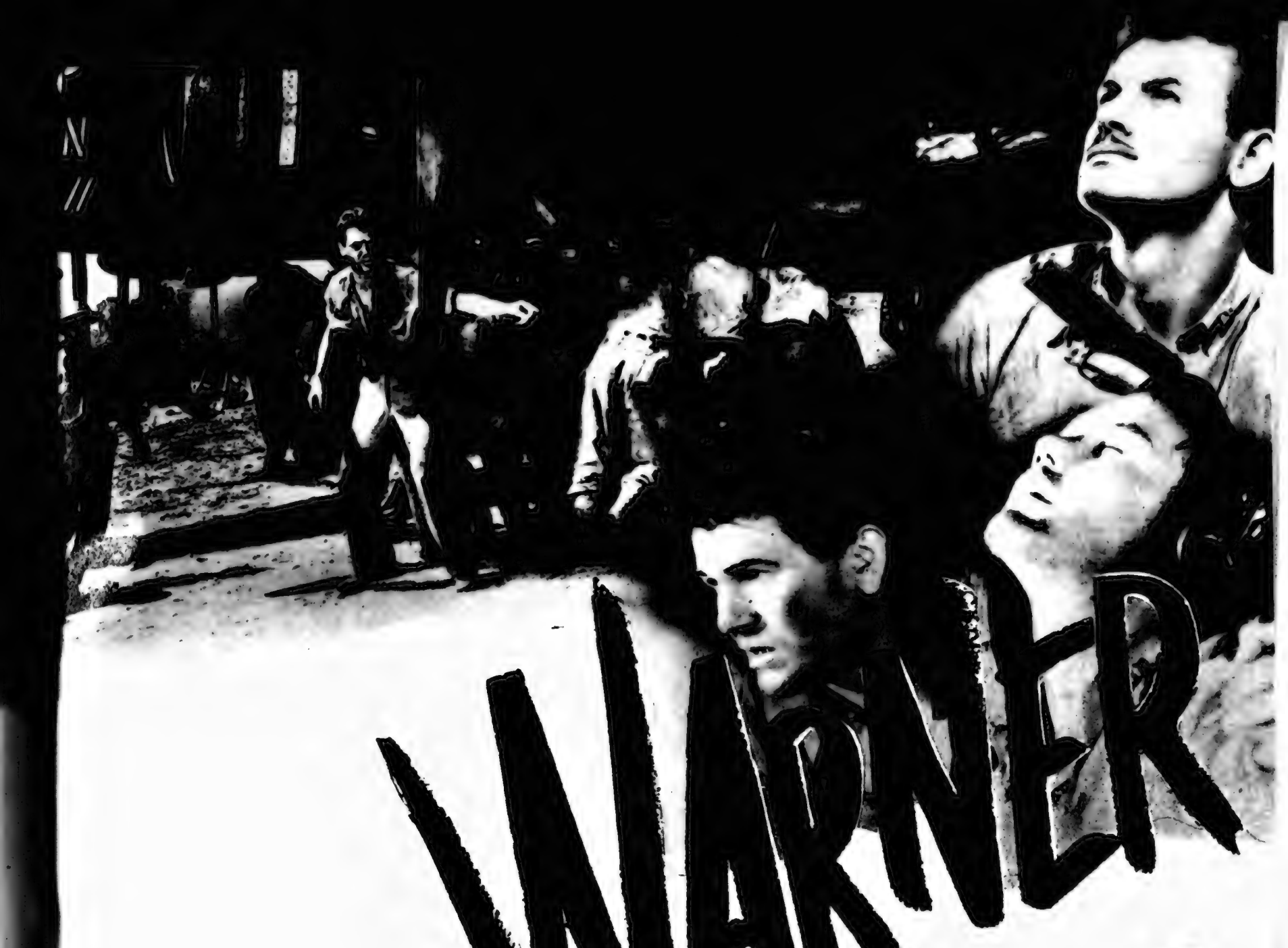
...AS THE MEN WHO
LOVED 'MARY ANN'

JOHN GARFIELD
GIG YOUNG
HARRY CAREY
GEORGE TOBIAS
ARTHUR KENNEDY
JAS. BROWN
JOHN RIDGELY

SCREENPLAY:
DUDLEY NICHOLS

PRODUCED BY
HAL B WALLIS

HOWARD HAWKS
PRODUCTION



IS THE WARNER KIND OF SMASH!

READY TO DO THE WARNER KIND OF BUSINESS!
"YANKEE DOODLE DANDY" BUSINESS! "CASABLANCA" BUSINESS!
THE BIGGEST BUSINESS POSSIBLE!

TRADE SHOW: STUDIO ONE
WEDNESDAY, APRIL 14, 10.30 a.m.

Jack L. Warner, *Executive Producer.*

Continued from page 21

Guerrillas and Heroes

Anglo-American. Russian (A). 6,050 feet. Release not fixed.

ACTUALLY, this is a composite of three separate films, "Night Over Belgrade," "The Village Feast" and "Three in a Tank," all edited and welded into one concrete and cohesive story of heroism.

The Russian photography still stands, but for each national actor an unseen British counterpart has been found to speak the translated lines in perfect synchronisation with the original.

The English version of "The Village Feast" was directed by K. N. Frank, and the other two by Herbert Marshall.

Story.—The opening section deals with the Nazi occupation of Belgrade, where the ruthless behaviour of the invaders fosters an underground movement to arm for revolt and propaganda. By a ruse they obtain control of the Belgrade radio station long enough to broadcast a stirring appeal for revolt.

The call is heard in another town. Only the womenfolk are left, but when occupation there is imminent one old woman prepares a lavish feast. The suspicious Germans compel her to eat. She does so, knowing that this means her own death, but having seen her eat the food, the invaders follow suit, and when the guerrillas return they find the entire company dead by poisoning.

The third episode deals with her son, who, having escaped to Russia, enlists in a tank regiment. He has orders to guard a bridge and fights until ammunition is exhausted. The climax is terrific and illustrates the lengths to which brave men will go rather than surrender.

Acting.—With three casts so carefully chosen, performing with such sincerity and conviction, there is no scope for special mention. But A. Zuyeva's (People's Artist of the Republic) portrayal of the mother who eats poisonous food to lure the enemy to their deaths is so poignant as to remain a lasting memory.

Production.—A startling, vivid and convincing picture of stark horror relieved by feats of almost incredible heroism, only believable because the Press has recorded equally heroic deeds almost daily.

An effect of absolute realism is the result of perfect settings, restrained acting and imaginative treatment of a self-reliant people who refuse to be broken.

Points of Appeal.—The story of a people's endeavour, simple in their faith that their steadfastness will bring the ultimate victory.

The Gentle Sex

General F.D. British (U). Directed by Leslie Howard. Featuring Jean Gillie, Joyce Howard and Lilli Palmer. 8,370 feet. Release not fixed.

GIRLS-IN-UNIFORM documentary comedy drama, with appropriate romantic asides, tracing the fortunes and describing the experiences of seven recruits, drawn from entirely different strata of society, to the A.T.S. The types are cleverly etched and effectively contrasted, and their reactions to Service life and discipline from the moment they exchange their civilian clothes for khaki until they ultimately receive their baptism of fire weave into a patriotic canvas that is both grand entertainment and an irresistible recruiting poster. It will have the womenfolk cheering their heads off.

Excellent general booking, a box-office certainty on its terrific feminine angle alone.

Story.—Maggie, a cool, clear-headed girl of Scottish fisher folk; Anne Lawrence, cultured, but unaffected, daughter of a high Army officer; Gwen Hayden, a good-hearted Cockney waitress; Erna Debruski, a Czech refugee; Dot Hopkins, from a beauty parlour; Betty Miller, a sheltered only child; and Joan Simpson, a haughty dancing teacher, join the A.T.S. at the same time and go through their initial routine training together. In the process of time Anne, Erna, Joan and Maggie become convoy drivers, and Betty and Dot members of an Ack-Ack unit, but Gwen fails to make the grade and remains a mess orderly.

At an all-ranks dance Anne meets and falls in love with David Sheridan, a young flying officer, while Maggie becomes more than friendly with a fellow Scot. During a tiring but exciting convoy drive the unbending Joan discourses on Nazi efficiency and meets her match in Erna. Later, Joan gets a stripe and the other three decide to transfer to a transport depôt near the gun-site. They join Betty, Dot and Gwen, who eventually qualifies. During a bad blitz they all distinguish themselves, including Joan, who, meanwhile, has learned humility, and Anne, who hears that David is missing.

Acting.—Joan Gates, Jean Gillie, Joan Greenwood, Joyce Howard, Rosamund John, Lilli Palmer and Barbara Waring are so well cast and act so naturally that to single any one out would be sheer favouritism. John Justin is a trifle stiff as David, but the rest of the support is first class.

Production.—The story opens with Leslie Howard, who fills the rôle of commentator as well as that of director, effectively introducing the girls, but once the introduction is over characters fall in line so smoothly that subsequent commentary is superfluous. The training of the recruits is illustrated in full and thrilling detail and the humorous and exciting background and amusing by-play not only build up to good culminating drama, but prove that Service life teaches the shy girl self-reliance, and the self-assertive girl humility. It also proves how big and willing a part all ranks of the A.T.S. are playing in the war effort.

Generally speaking, the film wholeheartedly lives up to its appropriate, if gently satirical, title. There has never been a better pictorial recruiting poster for the women's Services, a higher tribute to their work, nor a more certain box-office proposition.

Points of Appeal.—Slight, but impressive story, versatile and showmanlike treatment, authentic background, irresistible patriotic and feminine angles, natural humour, thrilling climax, clever title and big exploitation angles.

He Hired the Boss

20th Century-Fox. American (U). Directed by Thomas Z. Loring. Featuring Stuart Erwin, Evelyn Venable and Thurston Hall. 6,534 feet. Release not fixed.

ROMANTIC comedy drama, with Civil Defence asides, about a self-conscious clerk who rounds up a band of crooks while on warden's duty and celebrates the hectic event by scoring off his unprincipled boss and taking a long-delayed plunge into matrimony. The evergreen "nit-wit makes good" story is a slow starter, but, nevertheless, it runs into a popular alternation of whimsical sentiment and quizzical comedy, and ends with a well-timed thrill. It can be earmarked as a reliable and agreeable second. Good support for most halls.

Story.—Hubert Wilkins, a timid bookkeeper, is in love with Emily, secretary to Mr. Bates, his tough, silk-merchant boss, but is too scared of the future to pop the question. He leaves to join up, but returns after being refused by the Army, and Mr. Bates forces him to take a lower salary. Later, he has a couple, tells Mr. Bates where to get off and is promptly fired.

He retains his warden's job and subsequently prevents an attempt to raid the Bates' silk store. He buys the firm, which is on the verge of liquidation, with the proceeds of a lucky investment, marries Emily and hires his boss to take his old position!

Acting.—Stuart Erwin has a made-to-measure rôle as the timid, marriage-shy Hubert, Evelyn Venable is adequate as Emily, and Thurston Hall is true to tradition as the two-faced Mr. Bates. There is a good supporting cast.

Production.—The early reels contain overelaborate by-play—much valuable footage is wasted explaining the folly of long courtships and in warning the draftee not to take his boss's promise of a post-war job too seriously—but happily much of the dead wood is cleared away by the time the half-way mark is reached. The second instalment covers the ground much more quickly, adroitly mixes comedy and sentiment and culminates on a popular, as well as exciting, note. Its favourable balance suggests a sound supporting proposition for most halls.

Points of Appeal.—Homely, shrewd story, good characterisation, human angle, exciting climax, intriguing title and star values.

The Light of Heart

20th Century-Fox. American (A). Directed by Irving Pichel. Featuring Monty Woolley, Ida Lupino and Cornel Wilde. 7,586 feet. Release not fixed.

SENTIMENTAL comedy drama, a delightful improvisation of Emlyn Williams' stage success about the domestic vicissitudes of a once-famous actor who redeems a life of lusty, incorrigible alcoholism with one big, if cynical, sacrifice, for his crippled daughter's happiness. The tender tale of filial patience and loyalty is effectively embroidered with fruity commentary on the artistic temperament and given a novel culminating twist. The acting meets all demands—Monty Woolley, in the lead, scores his third successive hit—the dialogue is clever and the atmosphere impeccable. Laughter, true to the Pagliacci tradition, is an effective mask for tears. Excellent general booking, great entertainment for the masses and the family.

Story.—Madden Thomas, a once-famous actor, allows liquor to ruin his career. Kathi, his lame daughter, not only sticks to him through thick and thin, but does her best to find him work. Robert, a young composer, falls in love with Kathi, but she dismisses all thoughts of matrimony because she fears her children will inherit her deformity. Mrs. Lothian, Robert's wealthy widowed aunt, turns out to be an old admirer of Madden and secretly arranges for him to star in Shakespeare's "King Lear."

Meanwhile, Kathi learns that her father, and not an inherited physical trait, was responsible for her being crippled, and accepts Robert's proposal of marriage. She does not tell Madden, but he discovers by chance a few hours before the opening performance. The shock is too much for him, and he returns to the bottle. When he sobers up the loyal Kathi is by his side and he at last realises his debt to her. To relieve her of further responsibility, he takes the cynic's way out and marries Mrs. Lothian, whom he openly detests.

Acting.—Monty Woolley gives a grand portrayal as the cynical, egotistical and unrepentent Madden. He makes every line crackle. Ida Lupino meets all emotional demands as Kathi, and Sara Allgood also has her moments as Mrs. Lothian. There is a hand-picked supporting cast.

Production.—The story is true to the original play in much of its outline, but substitutes cynicism for tragedy at the climax. The deviations give greater scope to the rôle played by Monty Woolley, but his *tour-de-force*, dazzling as it is, is never permitted to impinge unduly on the tender domestic and romantic background. The picture is superbly balanced and refreshingly free from mawkishness and sordidness. Its strong human interest, compelling sense of humour and big title and star values place it well to the top of the popular box-office category.

Points of Appeal.—Human and laughable story, grand portrayal by Monty Woolley, clever support, showmanlike and sensitive direction, strong family angle and big star and title values.

Continued on page 32

LEND ME YOUR EAR

with

JAMES DUNN
JOAN WOODBURY

MONOGRAM ATTRACTION

. . . . . .

h... tery Melodrama with
Plenty of laughs and thrills

. . . . . .

G.-B. THEATRE, TUES., APR. 13
at 10.30

Pathe Gazette Public Newsreel No. 1

PATHE PICTURES LIMITED

Monogram's

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BAKER

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AT ANY and ALL TIMES and ALL
GOOD

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ENTATION
S., APR. 13 at 2.30

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Motion Picture Herald

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SOON RETURNED
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SON
Wanted by
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MONOGRAM
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PICTURES
G.-B. THEATRE, WED., APRIL 14 at 2.30
Pathe Gazette Public Newsreel No. 1
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LIMITED

WAR DOGS

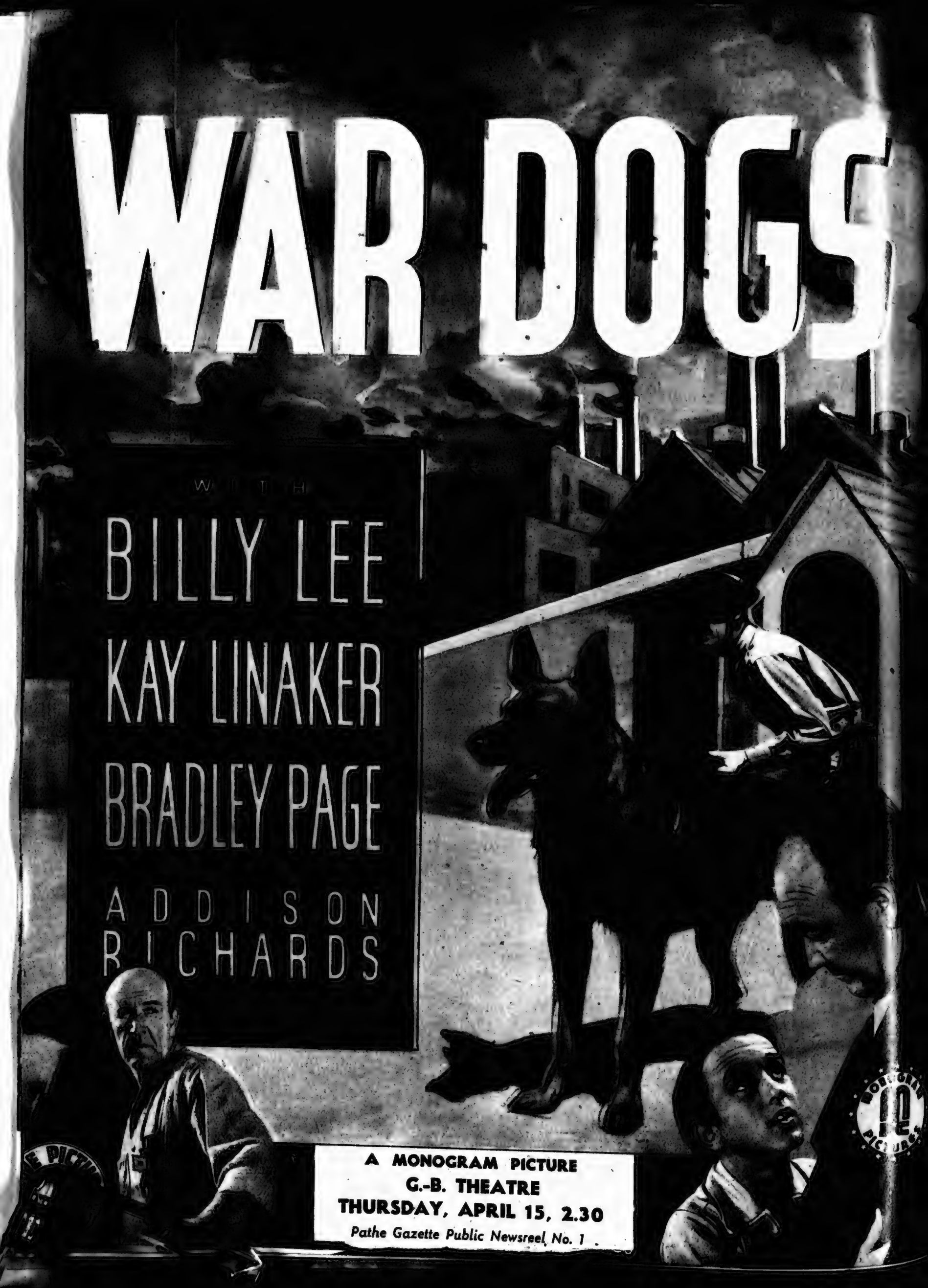
WITH

BILLY LEE

KAY LINAKER

BRADLEY PAGE

ADDISON RICHARDS



A MONOGRAM PICTURE

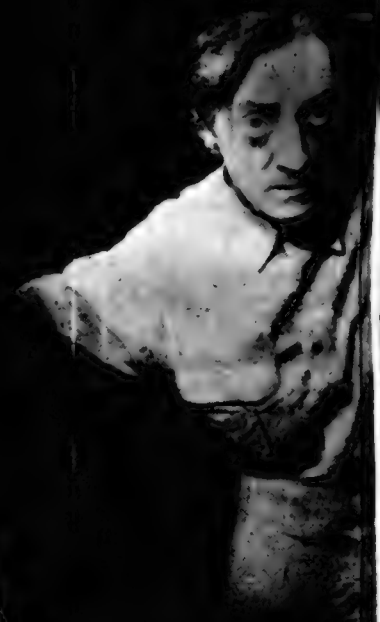
G.-B. THEATRE

THURSDAY, APRIL 15, 2.30

Pathe Gazette Public Newsreel No. 1

Bela Lugosi

BOWERY AT MIDNIGHT



WITH

JOHN ARCHER
WANDA MCKAY
AND TOM NEAL

Trade Show
G.B. THEATRE
(FILM HOUSE)
Fri., Apr. 16 at 2.30

Pathe Gazette PUBLIC NEWSREEL No. 1

PATHE PICTURES LIMITED

Continued from page 24

Playtime for Workers

Federated. British (U). Directed by Harold Baim. Featuring Gerry Wilmot, Kay Cavendish and Scott Sanders. 4,584 feet. Release not fixed.

UNPRETENTIOUS screen revue, suggested by the B.B.C.'s popular Workers' Playtime series. The compère is Gerry Wilmot, the cheery Canadian broadcaster, and the best-known turns are Kay Cavendish, pianist; Scott Sanders, character comedian; Bill Smith, baritone; the Cavendish Three, syncopated girl singers; and Stan Shedden and his Orchestra. There is not a great deal of showmanship or ingenuity employed in the presentation of the programme, but its convenient footage, good title and obvious star values help to counteract the deficiencies. Passable quota fill-up.

Production.—Here we have a British variety featurette that displays more showmanship in its title than in its stagecraft. There are a number of good turns, a compère who is a B.B.C. favourite, and adequate dance-band accompaniment, but the handling of the talent lacks originality and initiative. Fortunately, its great selling angles help to offset its somewhat meagre treatment and presentation. Its valuable quota ticket is another considerable attribute. What with one and the other, it has possibilities in other than tip-top halls.

Points of Appeal.—Good variety bill, smart title, handy footage and quota angles.

TWO REISSUES

Anthony Adverse

Warner. American (A). Directed by Mervyn Le Roy. Featuring Fredric March, Olivia de Havilland, Claude Rains. 12,800 feet. Release not fixed.

ONE of the most important reissues for some time, "Anthony Adverse," will be a good booking proposition for any showman. "With big entertainment extending beyond its running time, the film so surely gives magnificent money's worth that its success at the box-office is as near a foregone conclusion as it is possible for it to be." This was one paragraph in the KINE. original review of May 28, 1936, and the same remark can apply now. Nothing has been cut, which is unusual in a reissue, but we do not see how it is possible to cut a film of this nature.

Convoy

A.B.F.D. British (A). Directed by Pen Tennyson. Featuring Clive Brook, John Clements and Judy Campbell. 8,010 feet. Release not fixed.

SPECTACULAR war at sea romantic melodrama, describing the hazards taken and the risks run during the convoying of merchantmen by the Royal Navy. The picture was originally reviewed in the KINE. of June 13, 1940, but it shows no signs of age or loss of virility.

Its crowded story still exhibits a shrewd blend of fact and fiction, its characterisation is first class and its thrills both authentic and showmanlike. Moreover, it distills through exciting adventure entertainment a timely and compelling patriotism. It also proudly wears the quota label. In all, an excellent revival for all classes.

SHORTS OF THE WEEK REVIEWED

M-G-M.

FIRST AID (Pete Smith Speciality). American (U). 930 feet. Release not fixed.—Some simple first aid hints with a touch of comedy here and there to liven things up. Fair short.

PICTURESQUE MASSACHUSETTS (Fitzpatrick Traveltalk). American (U). 791 feet. Release not fixed.—Historical details and picturesque scenic shots in colour of the place where the Pilgrim Fathers landed. Good general short item.

UNEXPECTED RICHES (Our Gang). American (U). 979 feet. Release not fixed.—The kids are fooled into hunting for buried treasure, but in the end get their own back on the boy who tricked them. Quite good of its kind.

PEOPLE OF RUSSIA (Fitzpatrick Miniature). American (U). 908 feet. Release not fixed.—Very interesting short which shows how the Russia of to-day has evolved. Parade sequences are very effective. Excellent featurette.

MARINES IN THE MAKING (Pete Smith Speciality). American (U). 818 feet. Release not fixed.—Shows the training of the "Leathernecks" and leaves you in no doubt as to why they have earned a reputation for toughness. Very good short item.

WARNER.

CHAIN GANG. British (U). 1,437 feet. Release not fixed. — Interest featurette describing the forging and manufacture of chains, one of Britain's oldest crafts. Treatment authentic and showmanlike, commentary smooth and photography adequate. Reliable general fill-up.

HENRY BUSSE AND ORCHESTRA. American (U). 877 feet. Release not fixed.—Dance-band short with good trumpet playing and effective photography. Safe featurette for most halls.

WEDDING YELLS. American (U). 1,861 feet. Release not fixed.—Burlesque of genuine slapstick down on the farm knockabout comedy, featuring Louise Fazenda, Marie Prevost and other stars of yesterday. Commentary bright. Sound novelty fill-up.

ZOO'S WHO. British (U). 1,551 feet. Release not fixed.—Interest featurette taking the form of a survey of the inmates of London's Zoo. Subject familiar, but commentary neat and photography adequate. Safe fill-up, particularly for family halls.

SIX HITS AND A MISS. American (U). 800 feet. Release not fixed.—Dance-band short with graceful dance act and adequate vocal embellishment. Presentation showmanlike. Sound example of its popular type.

†*SNIFFLES BILLS THE CAT. American (U). 720 feet. Release not fixed.*—Coloured cartoon, telling how a young mouse pulls a fast one on a cantankerous cat. Gags artless, but animation and colour work good. Useful cartoon fill-up.

PORKY'S PRIZE PONY. American (U). 633 feet. Release not fixed.—Porky cartoon concerning an equine has-been who luckily stages a big come-back during a fashionable race meeting. Gags and presentation very ordinary. Moderate cartoon fill-up.

†*HUNTING DOGS AT WORK. American (U). 775 feet. Release not fixed.*—Sporting interest short describing the training of gun-dogs. Subject exhilarating and treatment thorough, but colour photography indifferent. Very moderate fill-up.

† In Colour.

Butcher's Ambitious Musical Film

"I'LL WALK BESIDE YOU"

The success with which Butcher's have so frequently achieved the task of building up a box-office story around the words and tune of a popular ballad is, in itself, sufficient promise of the audience appeal of "I'll Walk Beside You," which will be shown on April 20 at the Cambridge Theatre at 2.30 p.m.

In addition to an attractive cast, headed by Richard Bird, Lesley Brook and Percy Marmont, the production features the London Symphony Orchestra, led by George Stratton and conducted by Percival Mackey; and also the popular young tenor John McHugh, whose own rise to fame reads something like a film story itself. The St. Davids Singers, too, contribute a valuable musical angle which the public will, undoubtedly, find very much to their taste.

Chappel's extremely popular ballad, with its inspiring theme, so delightfully expressed in the words by Edward Lockton, and its beautiful music by Alan Murray, have been incorporated into a tender romance, and Butcher's have gone all out to provide the director, McLean Rogers, with every facility to render its interpretation worthy of the musical classic by which it was inspired.

In featuring the London Symphony Orchestra against the background of the blitzed Queen's Hall, in which it so frequently appeared, Butcher's essayed a great task, and the manner in which their art director, George Provis, has accomplished this is stated to rank high among British Studios' settings.

This renowned assembly of first-class musicians certainly forms a strong angle of box-office appeal as it will attract, not only the vast number who have enjoyed their performances at Queen's Hall itself but the, yet greater, army of music lovers who have been prevented by time and distance from availing themselves of the pleasure. Also, in these days when good tenors are few and far between, John McHugh provides an exceptional attraction, and, for the very few to whom such a feast of good music possesses no magnetism, there still remains a story in which

Continued foot of next column

romance, humour and action are skilfully blended.

A summary of this production's claims to distinction is not complete without reference to the introduction of Bert Feldman's new song hit, "Good-Night Little Man," which was specially written for the picture by Warren Hastings and Herbert Jordan.

Greater Scala Birmingham

TO BE OPENED

H. Ferrier Cornforth, general manager Greater Scala (Birmingham), Ltd., announces that the Futurist Theatre, John Bright Street, Birmingham, has been put in order again following air raid damage, and will reopen to the public on Wednesday, April 21. As a send-off to the resumption of business a special charity performance has been arranged for the evening of Tuesday, April 20, when the proceeds will be shared by the Lord Mayor of Birmingham's R.A.F. Fund and the Birmingham and Midland Benevolent Fund.

The Futurist will be under the management of Cyril Riley, who has been on the Scala Company's staff for many years past.

IN CHARGE AT NEWCASTLE

L. A. Child

A native of Newcastle-on-Tyne and trained in that North-Eastern city, "Sid" Child has spent the last six years in Birmingham Trade circles, where he has been most popular with exhibitors and renters alike. While congratulating him upon his appointment as manager of the Newcastle branch of Columbia, his numerous friends will greatly regret his departure from the Midlands. Following service in the last war, he entered the film Trade with Pathé at Newcastle, and after a period of training in all departments opened the Newcastle branch of European Motion Pictures in 1922.

L. A. CHILD

...EAR-OLDS ...LEGAL ...LTS

...burgh Court Decision

...resting point of law ...uccessfully advanced ...raham Salmon in an ...h case turning upon ...ssion of children un... ...anied by an adult. Mr. ... the secretary of the ...h section, contended ...s there was no definition "adult" in the licence, ...son over the age of 14 ... within that category.

...am Salmon, secretary of the ... section of the C.E.A., when on ... from the Army, successfully ... ...lients charged in Edin... ... with an infringe... ...ons of their licence. ...atral Pictures (Porto... ... the charge, which re... ...eorge Cinema, High Street, ... was that they admitted into ... during a prohibited period ...en unaccompanied by an adult. ...mon put forward two pleas— ... two boys concerned had not ...itted to the premises in respect ... usherette at the entrance to ...torium had not had an oppor... satisfying herself of the boys' ... of turning them back; and that ...was no definition of an "adult" ...onditions of licence the 15-year... ...er of the two boys should there... ...egarded as an adult; and accord... they were all together the two ... children were on the occasion ...on accompanied by an adult. ...agistrate rejected the first point ...ard, as the word "premises," ...inion, included any part of the ... to which the public had access ...ticket of admission had been ... As to the second point, he ...d no definition in the conditions ...e as to the meaning of the word ... and in the absence of such a ...n he was bound to regard persons ...ars of age and over as adults so ...charges of admission were con... As there was no reference in the ...ns of licence even as to young ...he was obliged to hold that every ...who could not be designated as a ...ust, for the purposes of these ...ns, be regarded as an adult. ...gly the two boys aged 11 and ...ars were accompanied by an ... he found the defenders not

... the meeting of the Edin... ...nch, Ritson Bennell raised the ...whether local authorities in ...hey knew the English authori... ...d any power to attach con... ... licence regarding the ad... children with or without ... ...er the law of Scotland they ... ...r, but they might under ...re ...tions. ...La... ...lin said there was an Order ...cil ...r the war giving them ...wer ...ong with other A.R.P. ...ons. ...ennell ... Well, we must see that ...vers ... not insidiously intro... ...ord... ...y law.

...xtra ...ur Opening

...l police ...uthorities have given ...ion to local kinemas to remain ...an extra hour during the period ...ummer time, subject to con... ...by the licensing justices at ... meeting on April 12. ...rs are asked to bear in mind ...difficulties and to act accord... ... no extension of the present ...will be granted. ...fact is likely to create a diffi... ...or kinemas in the centre of the ...d ... is doubtful whether the extra ...ill ...e of any advantage to them.

Ida Lupino and Monty Woolley in THE LIGHT OF HEART, 20th-Fox, reviewed in this issue

Kinemas or Sunday School?

HERNE BAY DISCUSSION

Some weeks ago the Herne Bay Urban District Council gave permission for kinemas in the town to open at 3 p.m. instead of 5 p.m. on Sundays. Now the General Purposes Committee has reported that "from information supplied it appears possible that the earlier opening of kinemas on Sunday is resulting in some children who formerly attended Sunday School not now doing so." The Committee also stated their intention to watch the effect and make a further report.

At the monthly meeting of the Council, Coun. E. W. Angell said that he could bring proof that the earlier opening of kinemas was having an adverse effect on Sunday School attendances. He thought that children under 14 should not be encouraged to go to kinemas on Sunday afternoons.

A suggestion that the Council should make a condition that no child under 14 should be allowed in a kinema on Sundays before 6 p.m. was answered by the Chairman (Coun. A. Parker) who said that he did not think the Council, or the kinemas, could make such a rule.

Councillor A. Welch, stating his approval of children going to Sunday School, said that he was against any dictation or suggestion to parents by the Council.

The Council agreed that the matter should be kept under observation.

STANDING ROOM REFUSED

J. A. Campbell, owner of three of Grantham's kinemas, and H. Sander, on behalf of the State Cinema, made application at the local court on March 30 for limited standing room.

The applications were made on the grounds of service to the public, and that within a very short time all people standing were accommodated.

The application was refused.

The Chief Constable (W. Weatherhogg) said it was against the public interest for a slide to be displayed on the screen at the Picture House requesting the public not to use the side exits during the black-out.

BLITZED BATH KINEMA

Trades Council Urges Reopening

Delegates at last week's meeting of the Bath Trades Council agreed, on the proposition of the vice-president (T. Jones) to make strong representations to the Ministry of Works and to the Bath City Council for the early reopening of the blitzed Scala, Oldfield Park, the only kinema in a Bath suburb. It was damaged in April, 1942, and has been closed ever since.

C. W. Hinkstone, a representative of the Amalgamated Engineering Union, stated that the external repairs required would only take three weeks. A welfare representative of the Ministry of Labour had agreed in principle with his (the speaker's) views. He had been unable to ascertain who was responsible for the delay. He believed that the Regional Controller of the Ministry of Works was responsible.

FIREWORKS IN A KINEMA

Salford Boy's Foolish Prank

"Panic can be a terrible thing," said the Salford Stipendiary Magistrate on Thursday to a 12-year-old boy summoned for discharging what was described as a firework, but actually was a "flash bomb," in the Rex Kinema, Salford.

The gravity of the offence was stressed by the stipendiary magistrate, who ordered the boy to pay the cost of the summons, 4s. It was stated that the firework produced a bang so loud that a number of people in the kinema at the time began to rush for the exits. The magistrate pointed out that the London tube shelter disaster was an example of how a trifling incident in a crowd could lead to tragic results. "Regulations like this against fireworks may seem silly to you," he said, "but they are not. Panic can be a terrible thing."

Continued from page 3

A.C.T. Annual Report

STILL PRESSING FOR CLOSED SHOP

This roused the General Council of the A.C.T. to raise strong exception to the attitude of the company, "pointing out that it was the duty of workers, particularly at times like the present, to see that their labour was not misused."

"Closed Shop" Drive

Other matters dealt with in the report cover a drive for a "closed shop"; agreements with producers on wages, conditions, and cost-of-living bonus; approach to the Newsreel Association for a standard agreement; effort to revise the laboratory standard agreement; and correspondence with other interests (including the K.R.S.) on working condi...

An inter-union agreement has been signed with the N.A.T.K.E. establishing demarcation lines of organisation of clerical employees, all such employees having special technical qualifications to become A.C.T. members.

The good work of Bert Craik as organiser from June to December, 1942, has been rewarded by an engagement on a permanent basis.

Benevolent Fund

A note on the establishment of a benevolent fund states that this is not meant to cut across the C.T.B.F., which it has always supported, but to set up a supplementary fund of at least £5,000.

DARLINGTON S.O. IN VIEW

There is a prospect of Darlington kinemas being opened on Sundays in the near future.

After representations by the military authority, the Borough Watch Committee has agreed that it is desirable during the war that kinemas in the town should be open on a Sunday, and it is proposed to request the Town Council General Purposes Committee to submit a draft order to the Home Office.

Exhibitors have intimated that they are willing to open on Sundays provided that the conditions imposed by the Watch Committee are acceptable.

DRAMA • ROMANCE
COMEDY • MUSIC
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GORGEOUS SPECTACLE
★ on ICE ★
SILVER SKATES
TO BE TRADE SHOWN BY PATHE

Odeon Premiere of "Gentle Sex"

A gala première of the new Leslie Howard production, "The Gentle Sex," will take place at the Odeon to-night (Thursday) at 7 p.m., in the presence of a distinguished audience. G.F.D. will Trade show this Two Cities Concanen film next Tuesday, April 13, at 10.30 a.m. at the Odeon.

Produced by Derrick de Marney and directed by Leslie Howard, "The Gentle Sex" is the story of the adventures, loves and lives of seven new recruits for the A.T.S., from the day when they travel down to the training camp together to the night of their first big test under fire, when they acquit themselves as valiantly as veterans. The seven girls are played by Joan Gates, Jean Gillie, Joan Greenwood, Joyce Howard, Rosamund John, Lilli Palmer and Barbara Waring, and they all went through a special A.T.S. course to play their rôles with the authenticity that is the hall mark of this production.

Seven Leading Ladies

As the one leading man to seven leading ladies, John Justin plays the flying officer whose romance with Anne, played by Joyce Howard, is one of the pleasant incidents running through the picture. The seven A.T.S. recruits are taken from completely different walks of life and form a true indication of what any bunch of girls in any of the uniformed services to-day might look like and their reaction to their new life. The little troubles and upsets of the first few days' initial training are pictured and overcome. Senior Commander Pratt of the A.T.S. Directorate checked all details, and everybody will be able to see how their mothers, wives and sweethearts fare while in uniform. The various stages of training are shown, from the initial "kitting" to the full passing out to different jobs.

Official Aid

"The Gentle Sex" was made with the full co-operation of the War Office and was supervised by Chief Controller Knox, D.A.T.S. It pays a fine and timely tribute to the women of Britain who, when the test came, rose in their thousands to don khaki or blue and do anything and everything that was wanted, from cooking meals for hundreds to manning gun sites; this is a true picture of our women at war.

COWARD'S TECHNICOLOR SUBJECT

"This Happy Breed"

SHOOTING started this week on Two Cities-Noel Coward production "This Happy Breed," which is being made in Technicolor at Denham Studios under the direction of David Lean.

Noel Coward is the producer and the team which made "In Which We Serve" are in charge of production: Anthony Havelock-Allan David Lean and Ronald Neame. Ronald Neame is also in charge of photography.

Written by Noel Coward, "This Happy Breed" is the story of 20 years' peace and covers such outstanding incidents as Armistice, 1918, Peace Procession, 1919, Wembley Exhibition, 1924, General Strike, May, 1926, and other great events of that period.

This period is seen through the eyes of a lower middle-class family in Clapham. The family whose lives we follow, consists of Frank Gibbons (Robert Newton), his wife Ethel (Celia Johnson), his mother-in-law, Mrs. Flint (Amy Veness). His sister, Sylvia (Alison Leggatt), the Gibbons daughters played by Kay Walsh, Eileen Erskine and the son (John Blythe), and their next door neighbours, the Mitchells (Stanley Holloway and John Mills).

Celia Johnson will be remembered for her fine performance as the Captain's wife in "In Which We Serve," and Kay Walsh and John Mills as the sweethearts in this film.

Production crew on "This Happy Breed" are Jack Martin and Kenneth Horne, with first assistant director George Pollock, second assistant Reg Marks. Assistant production manager is Robert Foord. Camera operator Guy Green, camera operator (Technicolor) Harold Hayson, with camera assistants George Minassian and David Lytton.

Technicolor adviser is Frank Bush; colour control (Technicolor), John Bridge. Continuity, Margaret Sibley with assistant Pat Arnold. Editor is Mack Harris, assistant editor Marjorie Saunders.

In charge of the stills is Eugene Pizey. The art director is C. P. Norman, with A. Lawson and H. Hurdell. Floor manager is Harold Batchelor. In charge of make-up, Toni Sforzini; floor make-up, Ernest Westo; hairdressing, Vivian Walker, and wardrobe, Hilda Collins.

Film Location Sought in Eire

Laurence Olivier is visiting Dublin with associate producer Dallas Bower in search of a suitable background to make a film based on Shakespeare's "Henry V."

John Donat, son of Robert Donat, makes his Hollywood film debut with Charles Laughton in THIS LAND IS MINE (RKO-Radio)

Strand Busy at Elstree

A LIBYAN FILM

Until John Baxter starts work on George Blake's "The Shipbuilders" in May, Strand has taken over the National Studios at Boreham Wood to make a series of official pictures. Oswald Mitchell is busy on a comedy of transport in which Hay Petrie is starred. This is entirely a new type of propaganda feature. Donald Taylor is producing both this subject and a story of the Libyan desert. On Monday a tank was delivered to the studios for sequences in the Libyan film which will run to almost feature length. Leslie Fenton is to make a series of subjects for Strand shortly.

Big Musical Sequence

"BEES IN PARADISE"

"BEES in Para... Gainsborough... Islington, got into... week under Val Gu... with Maurice Ostre... production and Edw... ducing.

Scenes covered d... week's shooting ... interior of the Q... room on the "beehi..." the reception of th... airmen by the Q... court. Arthur Aske..., Max Ba... Peter Graves and ...onald Sh... play the airmen str...nded on ... island of beautiful g...rls.

Guest then transfe...red the s... of his activity to a ne...v set desig... by art director M...urice Cu... with a clever mingling of Spani... and Oriental architecture. A b... market square with numer... stalls and shops set back u... arched balconies for...ed the b... ground for the chattering gr... of gaily dressed women and g... There was not a man in sight ... the Palace guards (all girls) s... by carrying a silken-curtained c... in which Arthur Askey sat in d... embarrassment while his fel... airmen marched beside him o... visit to Rouana (Anne Shel... The many scenes in this ma... square set include a musical n... ber sung by Anne Shelton ... some comedy scenes with A... trying to evade his chair-bo... friends.

Shooting was completed ... week on the Two Cities-Ann... de Grunwald production "... Demi Paradise," directed ... Anthony Asquith and star... Laurence Olivier, with leading l... Penelope Dudley Ward (G.F... release).

Handley Commits Treason

Wearing a magnificently bejewelled and gilded dress twice her own weight, Olga Lindo, as Queen Elizabeth, has been holding court at Shepherds Bush this week.

In an immense setting of the Palace audience chamber, Walter Forde has covered the downfall of Tommy Handley in "Time Flies," Gainsborough's new back-through-Time fantasy which Edward Black is producing, with Maurice Ostrer in charge of production.

White with fury, Queen Elizabeth has realised the trickery of Handley, whom she has knighted for generously selling her half of America. Strange and bizarre figures burst in on the Queen in attempt to save Handley from predicament. One ...s a bear... swashbuckler, who t...rns out t... Evelyn Dall; anothe... is a l... Indian princess, ...nder wa... ruddy make-up is ...eorge M... Both of them are Ha...dley's fe... passengers in their t...p from T... 1943. Just as they ... have s... Handley from the ...ueen's w... the palace echoes to ... the curse... Roy Emerton, as ...aptain J... Smith, real discove...r of par... the Americas, who b...ngs with ... Iris Lang as the ...incess P... hontas. Two of eve...rything is ... much for Good Que... Bess. ... Halbadiers close i... and sw... Handley and his lu...less part... off to the Tower.

"Time Flies," wit... its fanta... theme of a machine ...aking pe... back through Time. ...lls for m... ingenuity in trick ki...matograp... Such trick shots are ...ing made... the floor with Ha...ley and ... cast in conjuncti... with ... normal scenes. Jack ...Whitehea... the special effects ...partmen... dove-tailing his w...k with R... Emmott.

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ay Film in Final Stages

G on Will Hay's new for Michael Balcon, d Friend" (which Basil directing) is scheduled -day. Filming during veek has included a ourt scene in which Claude Hulbert are a battle of wits with of a winkle merchant, effective back-projec- London from Big Ben. the latter, Ealing a camera unit to the Big Ben. After sereval days' work battling against eather conditions and the on of unwanted war signs he Westminster panorama of the film is a pre-war excellent shots were form an exciting a scene on a Big Will and Claude and down the the clock face by us, playing a mass-

Demetrio"

building for Balcon's forth- sea epic, "San Demetrio, has been in full swing past week. In the magni- battle of the cruiser "Jervis against the German convoy the "Admiral Scheer," a of the convoy, the "San rio," had to be abandoned, as found by 16 of her crew ay, still burning. How they ded her, put out the flames brought the ship with her tons of oil back to port is this film. Every effort to authenticity of detail has made by the Ealing Studios ities, not only in the story—ich survivors of the tanker raced and consulted—but in ilding of all the sets.

first day's shooting on the scheduled for April 12—will place on a set of the bridge wings of the "Jervis Bay." photographs and drawings d by the former owners of ervis Bay," the Aberdeen mmonwealth Line, Ealing artment has built up a re- the original that is accur- to the tiniest detail.

Lilli Palmer and Rosamund John in THE GENTLE SEX (G.F.D.)

"THE LAMP STILL BURNS"

The title for the nursing film which Two Cities is making at Denham under the direction of Maurice Elvey is "The Lamp Still Burns," which Leslie Howard considers has "dignity, poetry and significance and interprets perfectly the subject."

Action shot this week on this subject continued against the background of the surgical ward in a large hospital. This covered mainly sequences with Rosamund John and Stewart Granger, who plays the part of Larry Rains, the young factory owner who is brought to the hospital suffering from severe injuries sustained in an explosion. It is here, after regaining consciousness from a serious operation, that he realises the girl, Hilary Clarke (Rosamund John), whom he formerly knew as a successful young woman architect, is now Nurse Clarke, probationer, determined to win through as a fully qualified nurse.

Other important war sequences were filmed in which Sophie Stewart, who plays the part of Christine, Joan Maude as Sister Catley, Godfrey Tearle as Sir Marshall Frayne, John Laurie as Mr. Hervey, the specialist attached to the hospital, and Wylie Watson in the rôle of a diabetic patient take part.

"YELLOW CANARY"

MOST DIFFICULT SEQUENCE

The longest and most difficult sequence of "Yellow Canary" has been completed by Herbert Wilcox.

Albert Lieven, who plays the leading role, and the two stars of the picture, Anna Neagle and Richard Greene, are called upon to maintain in silence a scene in which each is determined to outwit one or both of the other two.

Eerie night light, the slow converging of the three characters, each unconscious of the other, and the terrific climax of their meeting, called for the utmost skill in timing, tempo, lighting and camera work. The rushes show how successful was the liaison between Wilcox, his production manager, George Maynard and camera chief Mutz Greenbaum.

Next Wednesday's B.K.S. meeting, at 6 p.m. at the G.-B. Theatre, Film House, Wardour Street, W.1, will have as its subject "Planning a Production," and the speaker will be Tom White, of the Crown Film Unit.

BUTCHER AT TWO STUDIOS

"Somewhere in Civvies" Preparing

THE increasing activities of Butcher's has necessitated F. W. Baker arranging to work at both Hammersmith and Islington in order to have his new product ready on time.

At the Gainsborough Studios, Herbert Marshall is fitting English dialogue to the Soviet production, "Bright Path," which Butcher's are preparing for this market. In essaying this task Butchers have been singularly fortunate as not only has the director, Herbert Marshall, complete command of Russian and English, but they have found in Fredda Brilliant, who speaks the English lines for the Russian star of the picture, a very talented and enthusiastic artiste who also possesses the necessary singing qualifications. Born in Russian Poland, Miss Brilliant was taken to Australia at an early age; thus she has the mastery of two languages. Her theatrical career took her to the United States, where, for some years, she was a member of Eva Le Galliene's distinguished company, and also studied operatic singing. Another addition to this happy combination is W. Jentzsch, whose linguistic attainments render him invaluable as editor of the production.

At Riverside Butcher's production manager, E. S. Laurie, is laying the foundations for Mr. Baker's new production schedule which will commence with "Somewhere in Civvies," which, like "Bright Path," is a distinct departure from the spirit of martial activity that has dominated the studios of late; both stories are of a peaceful character which, in addition to being refreshing, may be taken as a hopeful augury of the state that may prevail by the time they are ready for presentation to the public.

VERA VISITS HUSH-HUSH FACTORY

showing Vera Lynn at hush-hush factory have d by Gordon Wellesley ia's "We Love to Sing," Studios. The Column- s permitted to visit a background shots and h Vera actively at chine.

imposing setting was ve which accentuated reage which the work- three weeks the studio penters were at work the set and making models chinery. The Government in- had to pass all the and settings as O.K. for on the screen, was very struck delity and speed with which been built and with the in- employed to create the authen- phere, with, of course, signifi- ifications.

rt for the factory workers is e highlights of the sequence, and although nominally this would take place in the canteen, to heighten the dramatic value of this part of the film the concert is held in the workshop itself. Two of the hit songs of the film are sung by Vera at this concert, the gay, lilting title number and also a haunting love ballad, "With All My Heart." A highlight of the concert is the ridiculously funny act of Jewell and Warris, the two comedians who play the parts of Vera's brothers. An interested spectator of these scenes was the authoress Margaret Kennedy, who is part-author of "We Love To Sing."

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Herbert Wilcox directing a shipboard scene in YELLOW CANARY, which stars Anna Neagle and Richard Greene (RKO-Radio)

Kinema in War Time

PRESIDENT SIMPSON'S ADDRESS

ONE of the tasks which Henry Simpson has set himself during his occupancy of the presidential chair of the C.E.A. is the education of the public as to what the kinema Trade was doing, particularly in war time

This subject formed the theme of his most recent public address last week, when he spoke to the Barrow Rotary Club on the kinema in war time. He prefaced his remarks by a tribute to the national work of the C.E.A., whose membership of about 4,500, he said, represented practically 100 per cent.

The most important phase of the Association's work was its contacts with the Government. The executive was almost weekly meeting the Minister or heads of Government Departments concerning proposed legislation or Orders in Council that were about to be issued, and, as far as possible the Government Department concerned tried to meet the needs or objections of the kinema Trade.

Excess Profits Tax

Mr. Simpson debunked the idea of the Trade's "abounding prosperity." Apart from the doubled contribution represented by the Entertainments Tax (and here he pointed out that the 8½d. received by the exhibitor out of the popular 1s. seat represented the same net price they had 20 years ago), there was the Excess Profits Tax of 100 per cent., which in reality meant that whatever the profit of the kinema was in 1936 or 1937 must be the net profit for the war period.

"I know of a kinema in North Lancashire," stated Mr. Simpson, "which cost £28,000 to build a few years ago and is now making about £80 per week profit, which is not an extravagant amount considering the capital employed. Yet the proprietor is allowed by the Excess Profits Tax a sum of £6 per week and the Treasury gets the other £74."

Mr. Simpson went on to enumerate the various activities of the Trade on behalf of the national effort and also described the wide extent of Government-sponsored film work, such as that engaged in by the Films Division of the Ministry of Information and Ensa. He placed particular emphasis on the Trade's fine record on behalf of charity.

Standard Regulation

In conclusion, Mr. Simpson returned to a favourite theme, the advocacy of a unified kinema code. He said, operating as they were

Continued at foot of next column

to-day under 14 different Acts of Parliament and Emergency Orders, the kinema Trade had accepted the situation as necessary to the war effort, but they looked forward after the war to the development of the kinema, when it would take its proper place in a reconstructed world in providing wholesome entertainment, recreation, and even more important, education in the blessed years of peace that would surely follow.

Alvar Liddell appears with James Mason, Joyce Howard and Tom Walls in THEY MET IN THE DARK, directed for Marcel Hellman by Karel Lamac (G.F.D.)

All the Difference

Louis Lewis, manager of Ritz Theatre, Farnworth, agreed at Bolton Court on March 31 that his staff would be paid for their services at a charity concert on April 18. The application for a Sunday performance was refused, the chairman stating that if the staff had given their services it would have been different.

Continued from page 5

MONOPOLY CHARGE BY A.C.T.

Opposition to Two Cities' Plans

A BID for a monopoly in screen stories is alleged by the A.C.T. in regard to Del Giudice's plans for a scenario institute which is no less strongly condemned than the quota proposals reported on page 5

A.C.T. strongly condemns this proposal. The following are amongst reasons:—

(*a*) The chairman of the board is Arthur Rank. The managing director F. Del Giudice. The Institute's address the same as Two Cities Films. Legally, as a separate company, Institute may be independent of any production company—as is claimed. In effect, the above details indicate there can be no such independence.

(*b*) The Institute, if it is to be a success, must establish a monopoly in rights, scenarios and scenarists. As proposal claims, it hopes to create centre to which producers can look the screenwriting talent in this country.

(*c*) The Institute will purchase the rights of a work, but "is not bound give the member any percentage profits whatsoever which may be obtained through reselling the work later." only will purchase prices be influenced through film rights being sold at least twice (first to the Institute and then the producer), but the writer is to be denied any percentage of the additional money obtained.

(*d*) No indication is given that the Institute is to be controlled by its members. On the contrary, no scenario writer is on the Board, which has the sole power to admit members. The Board will draw up a list of members from time to time. A writer who may have had a difference of opinion with a member of the board, or one of his companies, could be refused membership and his opportunities of employment would consequently be restricted.

(*e*) No reference is made to the scale of remuneration of members, and there is no safeguard concerning trade union rates and conditions.

(*f*) The Institute proposes to form an Academy Committee, and as a scheme for the future visualises the establishment of a school, university or academy. It hopes in this way to find new ways in film making to become more efficient and economic.

While opposing the method, the A.C.T. naturally welcomes any such objective. It is surprising, therefore, that the Producers' Association, of which Mr. Rank is now chairman and Mr. Del Giudice a member, has so far resisted approaches by the unions for the establishment of joint committees for the purpose of increasing the efficiency of the Industry. Any such proposals must be operated by the Industry as a whole, jointly by the employers and employees, and not by any section in interest.

Film Theft from Sheffield Kinema

For stealing a Ministry of Information film "Dover Front Line," 18-year-old Leslie Giles, of William Street, Sheffield, was at Sheffield Police Court fined £2. It was stated that the film was worth £5 10s.

The prosecution said that the raid on the Sheffield in December, 1941, the Picture House in Eccles Road was badly damaged. Giles was employed by contractors who were clearing the premises. In December, 1942, he found the film in the projection room. A juvenile who said he had got it from Giles. Giles told the police that he found the film and thought he might take it.

IF IT'S A

STAR TEAM

UNITED ARTISTS

IT'S YOU'RE AFTER

TOMMY TRINDER

IN

"THE BELLS GO DOWN"

WITH

JAMES MASON

AN EALING STUDIOS PRODUCTION

Produced by MICHAEL BALCON

Directed by BASIL DEARDEN

WATCH FOR TRADE SHOW ANNOUNCEMENTS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

SOUND SYSTEM RCA

A Feature Run Under the Auspices of the "Kine." Company of Showmen

SINCE I wrote last week the clocks have been advanced another hour and the season of longer light evenings is now with us. To those of us who remember pre-war conditions it must appear strange for showmen to look forward pleasurably to fine, light evenings, but that is what most do nowadays. In the gay days before Hitler went gaga we could turn the blackest night into day with arc-lamps, bulbs, flood lanterns and tube lighting, and the public used to flock to our shows because their external brightness attracted. Now we have to rely on Nature's own lighting to make our existence known and timid patrons, who dislike finding their way out and home again in blackness such as existed within a kinema, even in the earliest days, realise the light evenings and come to the paybox shelf in greater numbers and with greater regularity. For this benefit let us add to those of others our hymn of thankfulness to Mr. Willett, King of the Altered Clock.

The Guards Were There

A GALA Premiere of "Desert Victory" launched the opening of this epic film at the Davis Theatre, Croydon, when the 4,000 seats were packed to capacity.

In the foyer the 3rd and 4th Cadet battalions of the Queen's Royal Regiment provided a guard of honour for the distinguished guests who had come down to Croydon especially for the occasion. Several of the cadets were on duty in the foyer to answer questions about the attractive display of war photographs, which were all the more interesting in view of the fact that some of them represented scenes from the Middle East—the terrain on which "Desert Victory" was fought and photographed.

In the theatre the moving dais rose to stage level with the band of His Majesty's Coldstream Guards, under the baton conductor, Major J. Causley Windeatt, L.R.A.M., P.S.M., playing martial music, a scene which gained the enthusiastic welcome of the audience. The opening shots of "Desert Victory" appeared on the screen at the back of the decorated stage as the final strains of the music died away amid terrific applause from the packed theatre.

Among this distinguished gathering were Paul Kimberley, O.B.E., Director of Army Kinematography, and Mrs. Kimberley; Colonel G. H. Batty, O.B.E., Deputy Director of Army Kinematography; Major Alfred Davis, Deputy Assistant Director of Army Kinematography, and Mrs. Alfred Davis; Captain John Woolf, Captain G. N. Segal and Lieutenant A. M. Batty, from the Army Kinematography Directorate; Mrs. A. M. Batty; R. E. Tritton, from the Public Relations Directorate; Barrington Gain, Director of General Film Distributors, Ltd.; Flight-Lieutenant Edward Davis, of the Davis Theatre, and Mrs. Edward Davis.

Looking Backwards

GREAT interest was aroused in Peterborough when E. P. Hills, of the Princess (Emery), arranged a window display in a local shop for the screening of "Kid-Glove Killer." This consisted of a collection of front pages of newspapers dating from the Thompson and Bywaters murder case and extending over a period of 22 years.

Of these, some were fastened to the back board of the window, whilst several others lay on the base of the window, slightly tilted.

In the centre a quad poster was hung, with the wording:—

Do you remember when these cases were front page news? Perhaps you do.

But the front page murder of to-day is Van Heflin in "Kid Glove Killer." Now at the Princess.

As the blank spaces of the window were draped in black cloth the display stood out with an effective contrast.

Group of notabilities taken at dinner preceding the gala opening performance of DESERT VICTORY (G.F.D.) at the Davis Theatre, Croydon

John Slatter conducting choir and audience at the Odeon, Bognor Regis

Amplification Extraordinary

PREVIOUS to entering the Industry Manager L. Wilkinson, of the Odeon, Bradford, was a professional pianist, and it was thus that he saw the musical application in the film title of "The Major and the Minor" and its adaptability for exploitation.

He conceived the idea of amplifying a piano, and with a borrowed Bechstein and the assistance of his chief operator eventually found the most suitable position for the mike where every note gave perfect reproduction.

He explained to his audience that his performance in no way related to the film except to draw attention to its forthcoming screening, the connection being that the medley he intended to play included melodies in both major and minor keys. Extracts from "On Ilkla Moor Baht 'At," "Trees," "Othello Suite," "Just a Song at Twilight," "Prelude" (Rachmaninoff), "The Doll Dance," "Roses in Picardy," "Hungarian Rhapsody No. 2" (Liszt) "Warsaw Concerto" were then played to the great satisfaction of the audience. An unusual and intensely interesting boost. He said: "I'm wondering if an amplified piano has ever been featured before (I don't mean amplified to the extent of just placing a mike somewhere in the vicinity of the piano, but to the extent when each chord flood the auditorium like a peal of bells—I can assure you the effect is really remarkable)."

Short Notice

WHEN Manager Charles Smith received a telegram to inform him of the almost immediate booking of "Desert Victory" at Harrogate's Odeon he thought it somewhat short notice, but *Nil desperandum* being his second name, he and his staff worked double time to bring forth adequate publicity.

A slide was made and screened the same evening, posters were designed, painted and on view in the foyer the next day, and the M. of I. at Leeds contacted with the result that a striking foyer display was evolved and attracting attention a few days later.

The opening night saw the arrival of many prominent guests, including Lady Bomanji and family and officers of the

Continued on page 36

L. Wilkinson's unusual musical exploitation for THE MAJOR AND THE MINOR at the Odeon, Bradford

Air Force, Army, W.A.A.F.s, Red Cross nurses, Fleet Air Arm and the only wounded soldier in Harrogate from North Africa.

The theatre derived great benefit from the fact that arrangements were carried out for approximately 700 to 800 soldiers to visit the theatre in batches each day. These troops more or less acted as publicity agents for the theatre and fully justified the invitations.

Fate's Favourite

BY a fortunate coincidence, the showing of the "Silver Fleet" at the Odeon, Redhill, was in the same week on a local effort to replace the destroyer H.M.S. *Blean*, the adopted ship of Reigate and Redhill. The Redhill War Savings Committee were very anxious to co-operate in this respect with Manager J. Alexander and made available the whole of their selling centre with a very useful window display on the lines: Are you doing all you can to help replace the *Blean*? See the efforts of our gallant Dutch Allies in "Silver Fleet," etc., etc.

The War Savings Committee also had a large display cabinet situated fairly close to the theatre, and this also was placed at his disposal for a similar tie-up.

In addition, the electricity department placed their largest window in their showrooms for the Odeon's use, as did the East Surrey Gas Co.

Needless to say, full use was made of these opportunities, and generally speaking the whole neighbourhood was covered and made "Silver Fleet" conscious.

For Four Weeks

IN his efforts to make the presentation of "Bambi" an outstanding success, Manager A. Bayliss had a four weeks' session of slides, tie-ups, topical organ interludes with appropriate slides, and during the third week an exceedingly good foyer display. The point for emphasis is that the whole of this display, together with the coloured slides for the organ interlude, were made by various members of the staff of this theatre, therefore there was no cost attached to this campaign, as only material lying around in the kinema was used.

A shop window display was also arranged, for which he provided a model proscenium with forest scenery and cut-out "Bambi" characters gamboling among the trees.

Fourth week. The most-talked-of film in Chesterfield with continual queues daily at the pay-box.

Regarding the photograph, it is unfortunate that this does not give an adequate idea of the depth of this display or the brilliancy of the colours.

The Mayor and Mayoress of Chelmsford welcomed by Francis Minde at a special morning preview of THE PIED PIPER (20th-Fox) at the Ritz

Sold Out

MANAGER FRANCIS MINDE held a special morning Press preview of "The Pied Piper" at the Ritz (Odeon) Chelmsford, which was attended by the Mayor and Mayoress of Chelmsford Coun. and Mrs. Sidney C. Taylor).

The Mayoress was so impressed with the picture she immediately sought to obtain a copy of Nevil Shute's book, but interest in the film had caused quite a boom locally in the sale that copies were short. Mr. Minde arranged a display of stills in Chelmsford's leading book shop, with the result that they had sold out and the public library was inundated with inquiries. The excellent cut-outs in the foyer were the work of Edward Davis, Mr. Minde's new assistant manager, who has a distinct flair for the designing of front-of-house publicity.

Sergeant and Smith

THE campaign by V. A. H. Crawley for the exploitation of "Immortal Sergeant" (20th-Fox) at the Wealdstone Odeon was based on the fact that the film is a kinematic version of John Brophy's best-selling novel. He made an arrangement with W. H. Smith and Sons, the booksellers, whereby he secured a window display in their local branch, linking the book (of which volumes were on show) with the film at his theatre, and devised a reciprocal vestibule display. Both demonstrations also included a number of maps showing the North African battle arena, and these topical exhibitions aroused considerable interest in the neighbourhood.

Eltham Enterprise

EDWARD C. CARTER, manager of the Eltham Hill Odeon, S.E., made history recently by putting on a variety bill at the theatre for the first time in its existence. The R.A.F. "Skyrockets" broadcasting band, appearing by permission of the O.C. the local unit, headed a 30-minutes' programme which also included Eddie and Kay at the piano, Phyllis Yates (a tip-top vocalist) and Reid and Rose in a comedy act with H. Shorthouse as compère. The R.A.F. band actually made a double appearance, as, besides playing in the vaudeville interlude, they took part in the New Era film; "The Balloon Goes Up," starring Revnell and West, which was made in the Eltham and Kidbrooke districts, and was shown by Mr. Carter to the great interest of his patrons.

This exceptional programme, and the booking of "Tarzan and the Green Goddess" as additional feature, gave Mr. Carter the excuse for an outstanding publicity campaign, and he seized this very thoroughly. During the preceding week he had a jungle display in his foyer, with undergrowth, palms and a small zoo of stuffed animals, supplemented, of course, by stills and announcements regarding the show. Marks and Spencer's also lent him one of their windows in the middle of the High Street for another appropriate display, and the whole enterprise was so successful that there are demands for a second edition.

Honeymoon Hint

THE Popular Stores, Wealdstone's leading emporium, helped V. A. H. Crawley, of the Odeon, to exploit "Once Upon a Honeymoon" (RKO-Radio) by linking their wares with the film. They provided a full window display of goods suitable for the newly married, amid which were placed posters showing portraits of Ginger Rogers and Cary Grant and the quotation "In the spring a young man's fancy . . ." illustrated amusingly by a sketch of a soldier and his lass, with the moral pointed by the injunction: "Before and after your honeymoon shop at the Popular Stores." Elsewhere was a pointed reference to the showing of the film at the Odeon, while in the vestibule of the theatre was a reciprocal display recommending patrons to "See the honeymoon display at the Popular Stores before coming here to enjoy 'Once Upon a Honeymoon' next week." Mr. Crawley (who designs all his own publicity material and is determined to make everyone in the district Odeon-conscious) reports that this campaign, which earned a commendatory write-up in the local Press, had the desired effect upon his business during the run of the picture.

Window display devised and arranged by Patrick Reed, Odeon, Portsmouth, exploiting THE MOON AND SIXPENCE (U.A.)

A Duchess Appealed

THE far-reaching effort of John Slatter at Odeon, Bognor Regis, covered a whole week and resulted in the satisfactory total of £200 for the Prisoners of War Fund. A fine start was made on the Monday with a stage display by massed Juvenile Service lads and lasses, the culminating point being "Mickey" Evans as soloist in "Land of Hope and Glory," with Maestro Slatter conducting the entire assembly of over 1,000 in the stirring refrain. Chesney Allen and Eddie Gray took the stage on the Wednesday evening and created a riot as auctioneers of gifts abundantly provided by tradesmen and supporters, by which £50 was added to the bag. The Duchess of Norfolk appeared on the Friday, making an eloquent appeal for the fund, and this was followed by an R.A.F. stage show with a company of 20, resulting in "House full" boards outside. Saturday's high-spot was the auctioning of the remaining gifts, carried out with a wealth of humour and persuasiveness by Jack Elton, the Sussex comic, and John Slatter, and the target of £200 came gradually in sight, with all doubts settled when a generous patron weighed in with a final £8 10s. to make the round figure. The foyer was gaily decorated with flags and bunting. Maps ... German prison camps were displa... with snapshots of local prisoners ... durance vile, together with a pet... replica of Florence Nightingale. Fin... to quote Slatter, "Being without ... senior male staff, I'm still wonder... how I lived through this thick and he... week, but all helpers were most l... Bless 'em, every one!"

Worthing's Worth

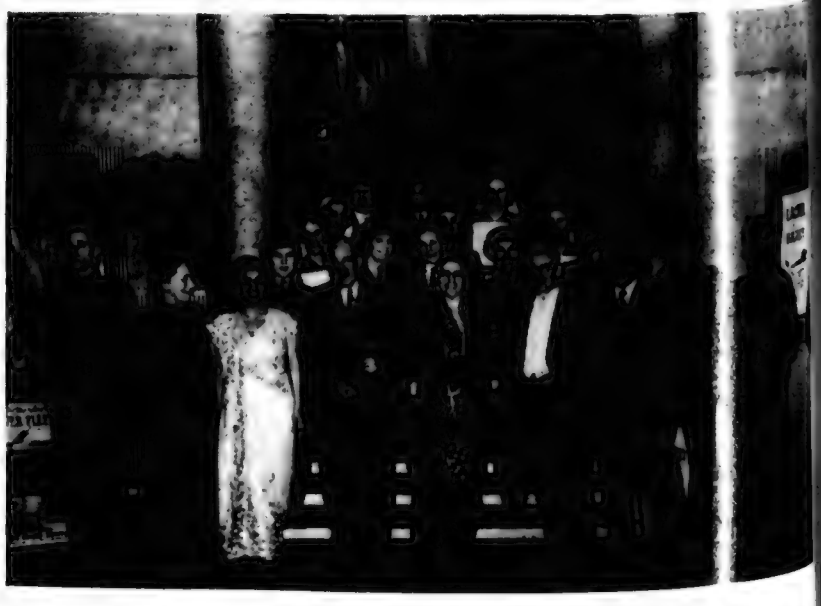
COLLECTIONS at kinemas in Wo... ing and district go on apace, a... the latest efforts include the Pa... Worthing, where Manager H. Kaye ... cerned himself with unflagging ... throughout the week for the good ca... and was able to report the capital t... of £110 for the Prisoners of War F... as a result. Red Cross and St. J... workers joined the kinema staff in ha... ling the collection-boxes and made ... no patron escaped untapped.

At Lancing Luxor £54 was raised ... feature here being a competition ... estimate the total gathered, carrying ... prize of two seats at the kinema.

Majestic Display

EXCELLENT foyer display ... "Bambi" was arranged at the Majestic, King's Lynn, by manager ... Crombleholme. The scene was made ...

Continued on page 37



Distinguished guests of Charles Smith at the Odeon, Harrog... for the opening performance of DESERT VICTORY (G.F.D.)

art of the parade of 900 who attended the Forum, Birmingham, for special preview of IN WHICH WE SERVE (British Lion)

...ome scenery, ferns, ...cenic figures obtained

...ren's attraction was the efforts children in a coloured drawing ...ion which were displayed in the ...y the side of the main display. ...gathered each day to see them. ...f War Savings Certificates were ...o the winner and runner-up in ...ss. The winners were presented ...ir prizes on the stage at the end ...week, and in addition the winner ... class received an autographed ...aph of Mr. Walt Disney. Over ...ies were received.

... from this, an excellent window ... was on view all the week at a ... music firm in the town, causing ...comment and many congratula-

Parade of 900

...ECIAL Sunday morning preview ...s arranged at the Forum Cinema, ...reet, Birmingham, prior to the opening of a two-week run of "In Which We Serve," which was attended by many notable personalities, including the Lord Mayor and Lady Mayoress of Birmingham, Sir Ernest and Lady Canning, Vice-Admiral Bedford, Commander Page and Commander Goddard, approximately 750 Sea Cadets, and 150 members of the Navy League. After the performance there was a parade from the Forum round the main city streets, a grand march past, the salute being taken by Admiral Bedford. The cadet photograph was taken at the end of the parade and shows the admiral taking the salute.

A grand tie-up was made with war savings at the National Savings Centre, at the Birmingham gas showrooms, and numerous tie-ups were made with city shopkeepers.

The theatre vestibule and outside canopy were gaily decorated with code flags and bunting. The result of this effort was that the film broke all records at the Forum. Manager J. Flitcroft gives great credit to the valuable assistance given by his assistants—S. Tonkinson, house manager, and J. Devonport, assistant manager.

Bristol's Boost

SHOWING in Bristol for a fortnight's concurrent run at the King's and Whiteladies "In Which We Serve" (British Lion) was given appropriate exploitation by the managers of both houses. An attractive scheme of decoration was designed by R. Cowgill at the Kings, the exterior of the theatre being gaily dressed with bunting, while in the foyer a large Union Jack and White Ensign flanked by lifebuoys faced the entrance, strings of bunting running from the flags to the entrance doors.

A White Ensign covered the rail at the top of the stairs to the balcony lounge, with a couple of lifebuoys in front, strings of smaller flags running from the top. In the auditorium, on one side of the screen was a White Ensign and on the other a Union Jack, with buoys on the stage below them. As the picture opened and the words "Dedicated to the Royal Navy" was flashed on the screen, a spotlight picked out the White Ensign. Mr. Cowgill had the help of the local War Savings Committee, which arranged a large window display on premises adjoining the theatre.

On the opening night a contingent of officers and ratings from the training ship *Flying Fox* marched to the house with a 12-pounder field gun, while on the Tuesday a vice-admiral, who is a commodore of convoys, accompanied by other Naval officers, visited the theatre to see the film. The admiral also made a speech from the stage.

At Whiteladies, W. Ogden dressed the theatre with flags and bunting and also had a War Savings display. A mixed A.A. battery marched to the theatre on one night of the week and paraded at the side of the house before entering to see the film. Mr. Ogden concentrated, however, on a collection for the Royal Naval Libraries. Wrens acted as collectors, and though it was taken in the foyer, a considerable sum was raised.

Stead-y Progress

C. E. (or should it be "Sea" E.?) Stead, manager of the North Finchley Odeon, adopted a neat advertising device recently to draw local attention to "The Silver Fleet." The Commander of the local Sea Cadets lent him a couple of naval uniforms, which were worn by two of the hall's usherettes throughout the run, sashes bearing the name of the film completing the link. On the Friday night the Commander and his lads marched to the hall to see the film as guests of the management.

Bolton's Build-up

EXTENSIVE foyer displays were a feature of Manager E. Aspinall's exploitation campaign for "In Which We Serve" for showing at the Capitol, Bolton. They comprised an attractive centre-piece built around ships' models made by local boys, surmounted by code flags all neatly tied up, with the slogan "There are many ways in which we can Serve, but the best way in which we can Save is by buying Savings Stamps and Certificates. But you must see "In Which We Serve" at the Capitol.

This display commanded the foyer entrance, which was also decorated by M.O.I. Naval photographs down one side, the other side being reserved for a big display of full-page KINE. illustrations, of which Mr. Aspinall makes full use whenever he can.

A special morning show was given for the benefit of 1,200 R.A.F. personnel, with O.C. Wing Commander Hamilton and staff. The film showed to full houses, the best business since "Mrs. Miniver" being recorded.

In this exploitation Mr. Aspinall pays tribute to the willing assistance of his assistant, Miss Pattison, and his chief operator.

Mancunian Enthusiasm

A DISTINCT and realistic atmosphere was achieved with the presentation of "Desert Victory" at the Odeon Theatre, Manchester. A prologue to each screening was given, emphasising that this epic was not a studio production, but actual scenes of heroic and mortal combat. This was put over the "mike" with soft background of martial music on the organ. A large portrait of the King and Queen occupied the centre of a patriotic stage setting.

The week prior to play date the Ministry of Information's exhibition of "How Italy Lost Her Empire" was erected in the side foyer. This comprised four large sets of large-sized photographs, embodying Abyssinia, Egypt—the Pursuit Quickens, Progress Through Cyrenaica, Tripolitania—Last Remnant of the Italian Empire, and into Tripoli. In addition, 24 small pieces were on display, depicting Empire Bravery and the Smashing of Rommel.

In the main entrance foyer stood a life-size painting of General Montgomery and background of Union Jacks, with the caption—"Next Week"—which was quite sufficient.

During the week a big Cadet parade was arranged and 600 future soldiers of Britain marched through the streets with band playing, crowning the evening's performance with a stage presentation which thrilled the large audience. The front of the theatre was ablaze with bunting, giving a truly atmospherical effect of Victory.

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Sea Cadets, guests of C. E. Stead at the Odeon, Finchley, for the screening of THE SILVER FLEET. Note the two usherettes in uniforms lent by the local Cadets

One section of the special display arranged by Manager V. H. Crawley in collaboration with the Popular Stores, Wealdstone, for exploitation of ONCE UPON A HONEYMOON (R.K.O. Radio)

With Deep Reverence

Notwithstanding the recognised abilities of R. F. Scott as a showman, he felt, when screening "In Which We Serve," at the Forum, Liverpool, that the merits of the film and its serious message were away and above all the usual blatant methods of exploitation publicity, and that its human quality would remain an impressive memory if screened in an atmosphere of dignity and reverence created by the solemn reading of the Naval prayer.

Method of presentation was this. After Mr. Scott stepped to the front of the stage to introduce the Rev. W. Rodgers, the curtains were run back to reveal the reverend gentleman standing in front of a small table draped with a Union Jack. The prayer was heard in an atmosphere of hushed silence and appreciation. That it must have made a deep impression was evident from the fact that there was not even a modest attempt at applause. Curtain.

Attendants at the Forum were under strict instructions not to allow anyone to enter or leave the auditorium, to suspend the normal duties and to take up a respectful stance during the rendering of the prayer.

The next episode was a fanfare of trumpets and the roll of drums by a naval unit assembled on the stage. As the film title was flashed on the screen they withdrew to the wings, leaving a single drummer, who impressively played in the film and then walked off.

Scott firmly believes that this simple prelude made a valuable psychological contribution to the enjoyment which the public obtained from the screen narrative, psysically and æsthetically.

The comments from patrons left no doubt that the desired effect had been achieved and that a serious consideration had been given to the film by the religious background.

Astoriart

BUSINESS took me through the Finsbury Park district recently, and following my usual custom, I dropped off at the Astoria to see what Chris. Wood had on show in his ample fountain hall. First, there was a dramatic panel advertising "The Immortal Sergeant" (20th-Fox), executed in two planes and so designed that it gave the onlooker the impression of facing the barrel of a machine-gun behind which was a very determined British Tommy. The thing was most lifelike, and therefore arresting. "Once Upon a Honeymoon" (RKO-Radio), on the other hand, was treated lightly, as subject demands. This was a three-plane affair, headed by two admirable portraits of Cary Grant and Ginger Rogers, with, below, a sketchy impression of a bride standing at the door of a church, while a bridal car dashed up the drive to the right. Wedding bells pealed below, and the title of the film completed the design.

"Star Spangled Rhythm" had a very simple arrangement, so different from everything else in the hall that it stood out. It consisted merely of a black background on which were arranged in rows 16 variously coloured five-pointed stars, each bearing the name of one of the well-known players appearing in the production. A few more smaller stars and flashes were added in the background to break up the monotony of the rows. At the foot was the single expressive comment: "Star-iffic!" The remaining display dealt with "I Married a Witch" (U.A.). There was an artist's caricature of the head of Veronica Lake, long eyelashes and a tiny witch's conical hat, giving the right sense of exaggeration. The outstanding part of the arrangement, however, was the fact that Miss Lake's famous blonde tresses were coated with shining gold, which, under the lights of the hall, gleamed so that one's attention was drawn to the display from the other side of the foyer.

World Wide

FOR the screening of "In Which We Serve," at the Regal, Camberley, S. J. Channing featured the entire British Empire for two weeks before play date.

In the spacious entrance hall a large board carried the notice:

THE EMPIRE
"IN WHICH WE SERVE"

Large cards in the same colour scheme and each carrying the name of a part of the British Empire, such as Canada, Australia, India, South Africa, Malta, etc., were hung around the hall and connected to the main board by red ribbon.

The main board was draped with the White Ensign of the Royal Navy, and each paybox was draped with national flags.

During the week itself the front of the theatre was covered with flags of various colonies, carried on large Union Jack shields. The canopy was draped with Union Jacks, whilst on top of the canopy the centrepiece was a huge shield, and on either side were a couple of pieces of artillery painted in warship grey. A large banner carrying the name of the film was hung in the centre of the theatre front and completed a very arresting display.

Everything, with the exception of the flags and the banner, was made at the theatre, the cost being actually a matter of shillings.

Islington's Guest

REGINALD FOXWELL made several appearances as guest organist at the Islington Odeon recently, where he met with rousing receptions. The Christie organ there has not, I think, been in use since Alfred Richards left the hall, but it was clear from the cordiality of the audience when I heard the interlude that Islingtonians like music. Mr. Foxwell called his selection "Tunes Picked at Random," and they included "Blaze Away," "Trees," "I Can't Give You Anything but Love," "In An 18th Century Drawing Room," and "Somebody Stole My Gal," with "There'll Always Be an England" as finale. This represented a nice balance between the semi-classical and the obviously mundane and provided the audience with plentiful chances to join in with the words, which were slide-screened. So eager were they to sing that the organist gave an encore consisting of "Yankee Doodle Dandy," "Dearly Beloved," "Don't Sit Under the Apple Tree," "When They Sound the Last All Clear" and "We'll Meet Again"—all favourites obviously well known by his listeners.

The interlude was presented with pleasing stage and screen lighting effects, ably put over by the projection staff, and Manager S. C. Merrall reports that the organ show—a fine blend of musicianship and showmanship—proved its effectiveness as an attraction by increasing business during the week.

VIEWS OF MANAGERS

Two excellent suggestions, one to overcome exploitation difficulties and the other for the furtherance of the kinema as a social centre.

Be Your Own Studio!

MOST kinemanagers were used in peace time to obtaining their publicity material all ready for setting up in foyer or window. Nowadays, it is not so easy to obtain ready-prepared material, and the less-resourceful exhibitors are prone to complain that publicity is no longer possible. I don't believe it.

It is up to the alert manager to see whether he cannot contrive his own publicity material with the means and skill at hand.

The timid ones will protest that they have no talent for design, but if that is true they ought not to be exhibitors. Anyway, now is the time to learn. It's not as difficult as some people think.

Much can be done with white or coloured paper (even wallpaper), plus a few coloured paints (poster colours for preference), scissors, paste and the determination to succeed. Study of professional examples will provide valuable hints, and there's nothing like experimenting to see what effects can be obtained.

Well-chosen and carefully executed paper clippings from renters' sheets, posters and the pages of the Trade Press also help and demand patience and care rather than artistic skill.

If a manager hesitates to essay this work there is often a member of the staff who can do it—under direction. If not, other means may be sought.

Most towns have an art school, the master or advanced students of which would probably be glad, in return for complimentary tickets, to provide attractive publicity designs for display round the theatre. Often there is a local art society or sketching club which would help.

Perhaps I am better placed than some in this respect, for my assistant, Claude Herold, learnt commercial display before coming into this business, but I do not see why what he does so well through practical experience should not be emulated by others.

EDWARD BALL,
Odeon-Astoria, Brixton.

What of the Future?

IN the last war the kinema was approaching the forefront of amusement immediately after the birth of super-kinemas. To-day, films are the most popular form of entertainment. What further improvements can be made to hold our vast public?

I fear that the public will not have the same urge to visit kinemas when television is installed in every home as wireless is now, and a more varied form of film entertainment may have to be offered to attract them. I can not foresee a continuation of the three-hour programme. Some may suggest stage shows, remembering the revival enjoyed by theatres, but what have we done in that way so far? A few turns, a band, novelty nights, amateur talent contests, etc., will not meet the need. The solution of this problem requires the same foresight and lavish expenditure that has made the modern kinema so popular with millions.

The large circuits have splendid opportunities to promote, for a moderate initial expenditure, 20-week tours of "live" entertainment with the finest artistes—orchestras, cabaret, concert parties, minstrels, etc., to run with feature films and newsreels. But the ingredients of these *must* be the best.

The kinema building itself should be the main centre of entertainment and service in the town. It should include a café-restaurant to cater for people who will have acquired the Continental habit of eating away from home. The amenity should be studied in detail; it should not be just a place to eat, but a real attraction, with dancing included. Chocolates and cigarettes should not be hawked round the auditorium but sold from a shop or kiosk. Hairdressing saloons for both sexes might also be considered.

Exploitation must play a big part in any new enterprise.

I look forward with confidence to the same progress being maintained that has brought the kinema so successfully through the past 25 years.

PERCY E. DYER,
Manager, Harlesden Odeon.

OUR ROAMING REPRESENTATIVE says :—

Heterogeneous

IT is a long time since I have had a chance to chat with Alan Newby, now manager of the Chingford Odeon, so when in E 4 recently I made a point of calling to see how he is getting on. He believes (wisely) in making the foyer of a kinema as bright and attractive as possible, using pictorial material whenever possible, and he pointed out to me several large coloured advert. panels which he has located beside the stairs and elsewhere with this object in mind.

He has been running children's Saturday matinées for some time past and recently increased their popularity by extending his area of operations. He inserted a small advert. in the Walthamstow Press and this produced noticeable results. One point which he has to watch is any tendency towards vandalsim, for many of the youngsters are East End evacuees whose natural destructive instincts have not been curbed so effectively as they might, but with care this problem can be kept under control.

Adult patrons also present something of a problem. "They tell me," remarked Mr. Newby, "that at the top of the hill there are nine winds." (It sounds like the beginning of a fairy tale, doesn't it? Apparently it is a local belief. "It seems to me that there must also be nine types of people in this district, ranging from the working classes to the upper middle class, and they all have their own tastes in entertainment." Few halls around London can have such mixed audiences.

The Essential

ARE you giving your patrons civility, clean entertainment, a good seat and a homely atmosphere? These are stated by one manager of our acquaintance to be the fundamentals of successful entertainment catering, and few will disagree with his opinion. It is not good enough just to take the pictures the booking department sends you and leave the rest to chance. The successful showman studies details—which after all only he (and not head office) can attend to.

RELEASES FOR MAY 3, 1943

Compiled by A. W. OWEN

"KEEP OF THE FLAME"
(M-G-M)

...RT. A. ...th 9,039 ft. Reg. No. F.6162. ...viewed in KINE. February 25. ...RS.—Spencer Tracy, Katharine Hepburn.
...MOSPHERE.—Romantic melodrama, adapted from ... I. A. R. Wylie's novel, in which a ... newspaper man sets out to write a ... ography of a prominent American ... finishes up by unmasking a ruthless ... disciple of Fascism.
...GAN.—Symphonic Poem, "Finlandia," Sibelius (Chester), with adaptation from the piano-solo copy.
...N-SYNC.—As organ, recorded on H.M.V. C.1827 by Dr. Malcolm Sargent and symphony orchestra.

"QUIET, PLEASE, MURDER"
(20th Century-Fox)

...RT. A. Length 6,304 ft. Reg. No. F.6193. Reviewed in KINE. March 4, 1943.
...RS.—George Sanders, Gail Patrick, Richard Denning.
...MOSPHERE.—Murder mystery melodrama, in which a young investigator outwits a cunning crook's plot to steal valuable first editions from a library.
...GAN.—"Prelude" to "Premiere Petite Suite," Micheli (Bosworth), with adaptation from the orchestral piano-conductor copy.
...N-SYNC.—As organ, recorded on Bosworth B.C.1026 by the London Concert Orchestra.

"CHINA GIRL"
(20th Century-Fox)

...RT. A. Length 8,615 ft. Reg. No. F.6194. Reviewed in KINE. March 11, 1943.
...RS.—Gene Tierney, George Montgomery, Lynn Bari.
...MOSPHERE.—Romantic melodrama set in China and Burma preceding the hectic period of the bombing of Pearl Harbour, the film commencing with a mass murder of Chinese prisoners by the Japanese.
...GAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
...N-SYNC.—As organ, recorded on Columbia D.X.87 by Sir Henry J. Wood and Symphony Orchestra.

"A SHADOW OF DOUBT"
(G.F.D.)

...RT. A. Length 9,715 ft. Reg. No. F.6228. ...viewed in KINE. March 18, 1943.
...RS.—Teresa Wright, Joseph Cotten, Macdonald Carey.
...MOSPHERE.—Psychological thriller with a domestic background, a battle of wits between a ruthless killer and his sensitive niece, whom he cajoles, threatens and tries to destroy when he realises she knows too much.
...GAN.—First movement of Schubert's "Symphony No. 8 in B Minor" (Unfinished), with adaptation from the orchestral piano-conductor copy, synchronised with non-sync. record detailed below.
...N-SYNC.—As organ, recorded on H.M.V. C.1294 by ...gene Goossens and the Royal ...ra Orchestra, Covent Garden.

"THE QUEEN OF SPIES"
(British Lion)

...RT. A. Length 7,193 ft. Reg. No. F.6243. Reviewed in KINE. December 3, 1942.
...RS.—Judy Canova, Joe E. Brown.
ATMOSPHERE.—Comedy burlesque with espionage background in which a hill-billy singer and an eccentric theatrical agent round up a sinister Nazi spy ring.
ORGAN.—"Hill Billy Round-up," "Wagon Wheels," Carry Me Back to the Lone Prairie," and "Home on the Range" (Walsh Holmes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick K.744 by Roy Fox and his Band.

"GET CRACKING"
(Columbia)

CERT. U. Length 8,604 ft. Reg. No. Br./Dr.6257. Reviewed in KINE. March 25, 1943.
STARS.—George Formby, Dinah Sheridan.
ATMOSPHERE.—A typically English comedy, describing the keen rivalry between two village Home Guard battalions, and George Formby sings several songs.
ORGAN.—"The Yeomen of England," song from "Merrie England," Ed. German (Chappell), synchronised with non-sync. recording and with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3111 by Peter Dawson (bass-baritone).

TWO KINEMAS SHARE ONE ORGANIST

THE system by which one organist serves two kinemas—one in Woking and the other in Aldershot—playing for one or two weeks in rotation, seems to be quite successful. George Senior is the organist concerned, and his work is certainly most interesting as each town varies to a very large extent in its musical tastes, in one case is mostly civilian and the other military patrons dominate.

Manager Weaver, at the Ritz, Woking, has now been transferred to Winchester and Van Gessel is now in charge with Manager Dean at Aldershot. For Woking's Naval Week a special interlude, "Meet the Navy," was presented, and a contingent of Sea Cadets were in the foyer each evening to make a collection, which reached £88 of the town's collection of £2,000.

SAVE YOUR WASTE PAPER!

After the usual maritime music, George Senior tried out a novel and arresting finale for his interlude, *viz.*, the famous old hymn, "Eternal Father Strong to Save," the first verse played very softly as organ solo, and then the last verse with full organ and community singing was thrilling to such an extent that after a moment's silence at its conclusion a storm of applause followed.

At Aldershot the "boys and girls" of H.M. Forces are said to "raise the roof" in community effort, and I am challenged to make a visit one evening to test the result for myself, especially after they have listened attentively to some better-class music in the first part of the organ interlude. A. W. O.

Kinema Organists in His Majesty's Forces

No. 38—FELA SOWANDE, R.A.F.

ANOTHER welcome addition to our kinema organists in H.M. Forces series was secured quite by accident this week when I found Fela Sowande at the Console of the Wurlitzer at the Granada, Harrow, doing a special "guest" week while on leave from the R.A.F. He joined up sixteen months ago, has spent most of the time in the lovely county of Devon and is now somewhere in the Greater London area. It will no doubt surprise many organists to find that Fela Sowande hails from Nigeria, West Africa, and was for a long period organist and choirmaster at the Cathedral Church of Christ in Lagos before coming over to this country. His first important work was at the Florida Club, London, as speciality pianist with the "Blackbirds," where his principal feature was the presentation of Gershwin's "Rhapsody in Blue."

His most important kinema resident solo work was at the Capitol, Cardiff, where he stayed for over six months, acting also as "guest" for many other provincial theatres. As a contrast he went on tour with Tommy Handley and his ITMA show on the Hammond organ.

His interlude at Harrow consisted of a well-contrasted medley of musical comedy favourites, a short operatic aria, and half a dozen popular film theme songs of the day, which the matinée audience "hummed" with interest. The registration was restrained and musicianly in character, and the result pleasant fare for the patrons, who gave him good applause as the lift went down to his theme tune. By the way, no slides were used and just a few carefully-chosen words through the mike sufficed. Fela Sowande has a broadcast date early in May, but, of course, the R.A.F. has a final say in the matter of granting him short leave to fulfil this engagement. Here's luck to this organist who is doing his bit in the great cause with a smile and good intent.

A. W. O.

£240 IN PRIZES FOR MANAGERS. "YANKEE DOODLE DANDY" EXPLOITATION CONTEST FOR ENTIRE A.B.C. CIRCUIT

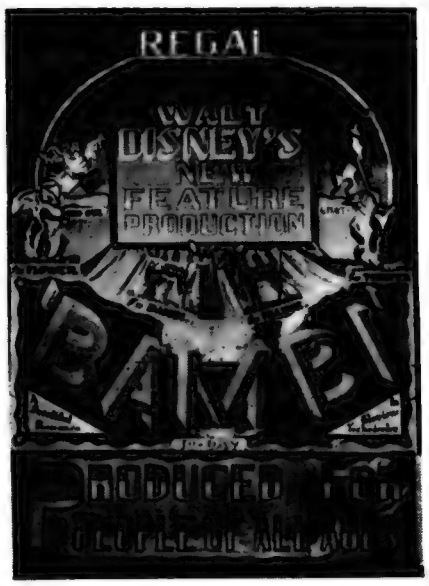
A NATION-WIDE exploitation contest among managers of the A.B.C. circuit, with £240 in cash prizes, has been launched by Max Milder for the release of "Yankee Doodle Dandy."

It starts in the Greater London area, where the picture opens North of the Thames on April 25 and South of the Thames on May 2. Here the prizes will be £5 each for the six best exploitation campaigns and £5 each for the six most original stunts. In addition Mr. Milder is offering a personal prize of a box of his own cigars to the manager who works what strikes him as the best stunt of the whole drive. Speed both in staging the campaigns, judging, and awarding the prizes will be an important factor in the contest. It closes on May 14; results will be published on May 19, and cheques sent to the winners next day. Judges are Mr. Milder and Roland Lea, chief of the A.B.C. Theatre Department.

In addition to the exploitation efforts of the managers, "Yankee Doodle Dandy" will be backed by the most intensive newspaper advertising and publicity drive Warners have put behind any picture on general release.

The rest of the country is being organised in three zones based on play-dates instead of districts. For each of these there are six £5 prizes for the best campaigns and six £5's for the best stunts.

Permission has been granted for the opening of Odeon and of the Cinema, Ashford, on Good Friday from 6.30 to 10 p.m.



Tastefully designed foyer display at the Regal, Chesterfield by manager A. Baylis

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY	STARS.
		LONDON.			
Thur., April 8	2.30 p.m.	Private Theatre	Angels with Dirty Faces	Warner	James Cagney
,, ,, 8	11 a.m.	Studio One	I Cover the Waterfront	A.B.F.D.	Claudette Colb
Fri., ,, 9	11 a.m.	Studio One	Fangs of the Wild	A.B.F.D.	Dennis Moore
Tues., ,, 13	10.30 a.m.	Studio One	Tarzan Triumphs	RKO-Radio	Johnny Weiss
,, ,, 13	10.30 a.m.	G.B. Theatre	Lend Me Your Ear	Pathe	James Dunn
,, ,, 13	2.30 p.m.	Cambridge	Silver Skates	Pathe	Belita
,, ,, 13	10.30 a.m.	Odeon	The Gentle Sex	G.F.D.	Rosamund Joh
Wed., ,, 14	10.30 a.m.	Studio One	Air Force	Warner	John Garfield
,, ,, 14	10.30 a.m.	Carlton	Night Plane from Chungking	Paramount	Robert Preston
,, ,, 14	10.30 a.m.	G.B. Theatre	Gunman from Bodie	Pathe	Buck Jones
,, ,, 14	2.30 p.m.	G.B. Theatre	Foreign Agent	Pathe	John Shelton
		BELFAST.			
Wed., April 14	10.45 a.m.	Classic	Fires Were Started	G.F.D.	———
Thur., ,, 15	10.40 a.m.	Classic	Commandos Strike at Dawn	Columbia	Paul Muni
		BIRMINGHAM.			
Fri., April 9	10.30 a.m.	Forum	Girl Trouble	20th Century-Fox	Don Ameche
,, ,, 9	10.30 a.m.	Scala	I Married a Witch	United Artists	Fredric March
,, ,, 9	10.30 a.m.	West End	A Night to Remember	Columbia	Loretta Young
Mon., ,, 12	10.30 a.m.	Scala	Fires Were Started	G.F.D.	———
Tues., ,, 13	10.30 a.m.	Forum	I Cover the Waterfront	A.B.F.D.	Claudette Colb
,, ,, 13	11 a.m.	Tatler	Playtime for Workers	Federated F.C.	Gerry Wilmot
,, ,, 13	10.30 a.m.	Scala	Laugh Your Blues Away	Columbia	Jinx Falkenbu
Wed., ,, 14	10.30 a.m.	Forum	The Crystal Ball	United Artists	Paulette Godda
,, ,, 14	10.30 a.m.	Scala	One Dangerous Night	Columbia	Warren Willia
,, ,, 14	10.30 a.m.	West End	Tarzan Triumphs	RKO-Radio	Johnny Weissm
Thur., ,, 15	10.30 a.m.	Scala	The Gentle Sex	G.F.D.	Rosamund Joh
		CARDIFF.			
Fri., April 9	10.45 a.m.	Olympia	Ox-Bow Incident	20th Century-Fox	Henry Fonda
,, ,, 9	11 a.m.	Park Hall	Neath Brooklyn Bridge	Pathe	East Side Kids
,, ,, 9	11 a.m.	Odeon	The Crystal Ball	United Artists	Paulette Goddard
,, ,, 9	10.30 a.m.	Empire	Commandos Strike at Dawn	Columbia	Paul Muni
Tues., ,, 13	10.45 a.m.	Empire	Fires Were Started	G.F.D.	———
,, ,, 13	10.45 a.m.	Odeon	Junior Army	Columbia	Freddie Bartholomew
,, ,, 13	11 a.m.	Park Hall	Playtime for Workers	Federated F.C.	Gerry Wilmot
Wed., ,, 14	10.45 a.m.	Odeon	One Dangerous Night	Columbia	Warren William
,, ,, 14	10.45 a.m.	Capitol	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.30 a.m.	Olympia	Tarzan Triumphs	RKO-Radio	Johnny Weissmuller
Thur., ,, 15	10.45 a.m.	Park Hall	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
		GLASGOW.			
Fri., April 9	10.30 a.m.	Picture House	Commandos Strike at Dawn	Columbia	Paul Muni
Tues., ,, 13	10.45 a.m.	Paramount	The Crystal Ball	United Artists	Paulette Goddard
,, ,, 13	10.40 a.m.	Cosmo	Fangs of the Wild	A.B.F.D.	Dennis Moore
,, ,, 13	10.45 a.m.	Green's	Junior Army	Columbia	Freddie Bartholomew
Wed., ,, 14	10.40 a.m.	La Scala	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
,, ,, 14	10.45 a.m.	Green's	One Dangerous Night	Columbia	Warren William
,, ,, 14	10.30 a.m.	Paramount	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.30 a.m.	Regal	Tarzan Triumphs	RKO-Radio	Johnny Weissmuller
Thur., ,, 15	10.40 a.m.	New Savoy	I See Ice	A.B.F.D.	George Formby
,, ,, 15	10.45 a.m.	Green's	Laugh Your Blues Away	Columbia	Jinx Falkenburg
		LEEDS.			
Fri., April 9	10.30 a.m.	Scala	Get Cracking	Columbia	George Formby
Tues., ,, 13	10.30 a.m.	Odeon	The Crystal Ball	United Artists	Paulette Goddard
,, ,, 13	10.45 a.m.	Scala	Fires Were Started	G.F.D.	———
,, ,, 13	10.30 a.m.	Tower	Convoy	A.B.F.D.	Clive Brook
Wed., ,, 14	10.30 a.m.	Tower	I See Ice	A.B.F.D.	George Formby
,, ,, 14	10.30 a.m.	Odeon	Tarzan Triumphs	RKO-Radio	Johnny Weissmuller
Thur., ,, 15	10.30 a.m.	Tower	Fangs of the Wild	A.B.F.D.	Dennis Moore
,, ,, 15	10.30 a.m.	Odeon	The Gentle Sex	G.F.D.	Rosamund John
		LIVERPOOL.			
Fri., April 9	10.45 a.m.	Paramount	I Married a Witch	United Artists	Fredric March
,, ,, 9	10.30 a.m.	Trocadero	Commandos Strike at Dawn	Columbia	Paul Muni
Tues., ,, 13	10.45 a.m.	Scala	I See Ice	A.B.F.D.	George Formby
,, ,, 13	10.45 a.m.	Futurist	Junior Army	Columbia	Freddie Bartholomew
Wed., ,, 14	10.45 a.m.	Trocadero	Convoy	A.B.F.D.	Clive Brook
,, ,, 14	10.45 a.m.	Futurist	Laugh Your Blues Away	Columbia	Jinx Falkenburg
,, ,, 14	10.30 a.m.	Paramount	Tarzan Triumphs	RKO-Rqdio	Johnny Weissmuller
Thur., ,, 15	10.45 a.m.	Scala	The Spider Returns	Columbia	Warren Hull
,, ,, 15	10.45 a.m.	Palais de Luxe	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
,, ,, 15	10.45 a.m.	Paramount	The Gentle Sex	G.F.D.	Rosamund John
		MANCHESTER.			
Fri., April 9	10.45 a.m.	Gaiety	He Hired the Boss	20th Century-Fox	Stewart Erwin
,, ,, 9	10.45 a.m.	Odeon	The Crystal Ball	United Artists	Paulette Goddar
,, ,, 9	10.30 a.m.	Theatre Royal	Jail Birds and Little Dolly Daydream	B. C. Gibbs	———
,, ,, 9	10.45 a.m.	Gaumont	Get Cracking	Columbia	George Formby
Tues., ,, 13	10.45 a.m.	Theatre Royal	Convoy	A.B.F.D.	Clive Brook
Wed., ,, 14	10.45 a.m.	Theatre Royal	I See Ice	A.B.F.D.	George Formby
,, ,, 14	10 45 a.m.	Odeon	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.30 a.m.	Market Street	Tarzan Triumphs	RKO-Radio	Johnny Weissmu
Thur., ,, 15	10.45 a.m.	Gaiety	Fangs of the Wild	A.B.F.D.	Dennis Moore
,, ,, 15	10.45 a.m.	Theatre Royal	Junior Army	Columbia	Freddie Bartholo
		NEWCASTLE.			
Fri., April 9	10.45 a.m.	Odeon	I Married a Witch	United Artists	Fredric March
,, ,, 9	10.30 a.m.	Queens	A Night to Remember	Columbia	Loretta Young
Tues., ,, 13	10.45 a.m.	Own Theatre	Ox-Bow Incident	20th Century-Fox	Henry Fonda
,, ,, 13	10.45 a.m.	Queens Hall	Fires Were Started	G.F.D.	———
,, ,, 13	10.45 a.m.	Stoll	Convoy	A.B.F.D.	Clive Brook
,, ,, 13	10.30 a.m.	Essoldo	Laugh Your Blues Away	Columbia	Jinx Falkenburg
Wed., ,, 14	10.45 a.m.	Odeon	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.45 a.m.	Stoll	I See Ice	A.B.F.D.	George Formby
,, ,, 14	10.30 a.m.	Essoldo	Junior Army	Columbia	Freddie Bartholo
,, ,, 14	10.30 a.m.	Haymarket	Tarzan Triumphs	RKO-Radio	Johnny Weissmu
Thur., ,, 15	10.45 a.m.	Stoll	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
,, ,, 15	10.30 a.m.	Essoldo	One Dangerous Night	Columbia	Warner William
		NOTTINGHAM.			
Tues., April 13	10.45 a.m.	Scala	Convoy	A.B.F.D.	Clive Brook
Wed., ,, 14	10.45 a.m.	Ritz	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.45 a.m.	Scala	I See Ice	A.B.F.D.	George Formby
,, ,, 14	10.30 a.m.	Elite	Tarzan Triumphs	RKO-Radio	Johnny Weissmu
Thur., ,, 15	10.45 a.m.	Scala	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
		SHEFFIELD.			
Fri., April 9	10.30 a.m.	Cinema House	Criminal Investigator	Pathe	Edith Fellows
Tues., ,, 13	10.30 a.m.	Cinema House	I Cover the Waterfront	A.B.F.D.	Claudette Colbert
Wed., ,, 14	10.45 a.m.	Regent	The Gentle Sex	G.F.D.	Rosamund John
,, ,, 14	10.30 a.m.	Cinema House	Convoy	A.B.F.D.	Clive Brook
,, ,, 14	10.30 a.m.	Union Street	Tarzan Triumphs	RKO-Radio	Johnny Weissmu
Thur., ,, 15	10.30 a.m.	Cinema House	I See Ice	A.B.F.D.	George Formby

SITUATIONS VACANT

NTED. Circuit Publicity and ntation Managers; opportunities ow available for keen and efficient to apply for above posts; know- of kinema publicity and all Press ls essential; only men with good ds need apply.—Details in writing Director of Publicity," K., Box 327, matograph Weekly.

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PERIENCED Manager required for -date kinema in Sussex.—Age, s of references and full particulars Shipman and King Circuit, 427, Cecil bers, 86, Strand, W.C.2.

NAGER wanted for good-class na in Sheffield.—Apply, stating ience, full particulars and salary ired, to J., Box 326, Kinematograph kly.

NAGER, also Relief Manager, red for new modern Midlands nas.—Apply in confidence, stating experience, salary and whether pt. to Managing Director, Danilo nas, Quinton, Birmingham.

NAGER wanted for up-to-date kinema, West London; must be pted.—Apply, stating age, experi- if bonded and salary required, etc., nce, F., Box 323, Kinematograph kly.

NTED, reliable Manager, Eastern ies, for kinema theatre; one who experience of all branches of the ; must be steady, reliable and pt military service.—Send refer- terms, etc., to B., Box 319, Kine- graph Weekly. All letters will be d with strictest confidence.

GANIST-MANAGER required for kinema, W. London; must be pted.—Write, stating age, experi- reference and salary required, G., 324, Kinematograph Weekly.

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IEF and Second Operators required inemas in Home Counties.—Full ulars to Shipman and King t, 427, Cecil Chambers, 86, Strand, 2.

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QUIRED for small East London na, Chief or capable Second ator; must be conversant with m equipment.—Z., Box 317, Kine- graph Weekly.

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NTED, Second Operator; start diately.—Manager, Lido Cinema, Ealing, W.13.

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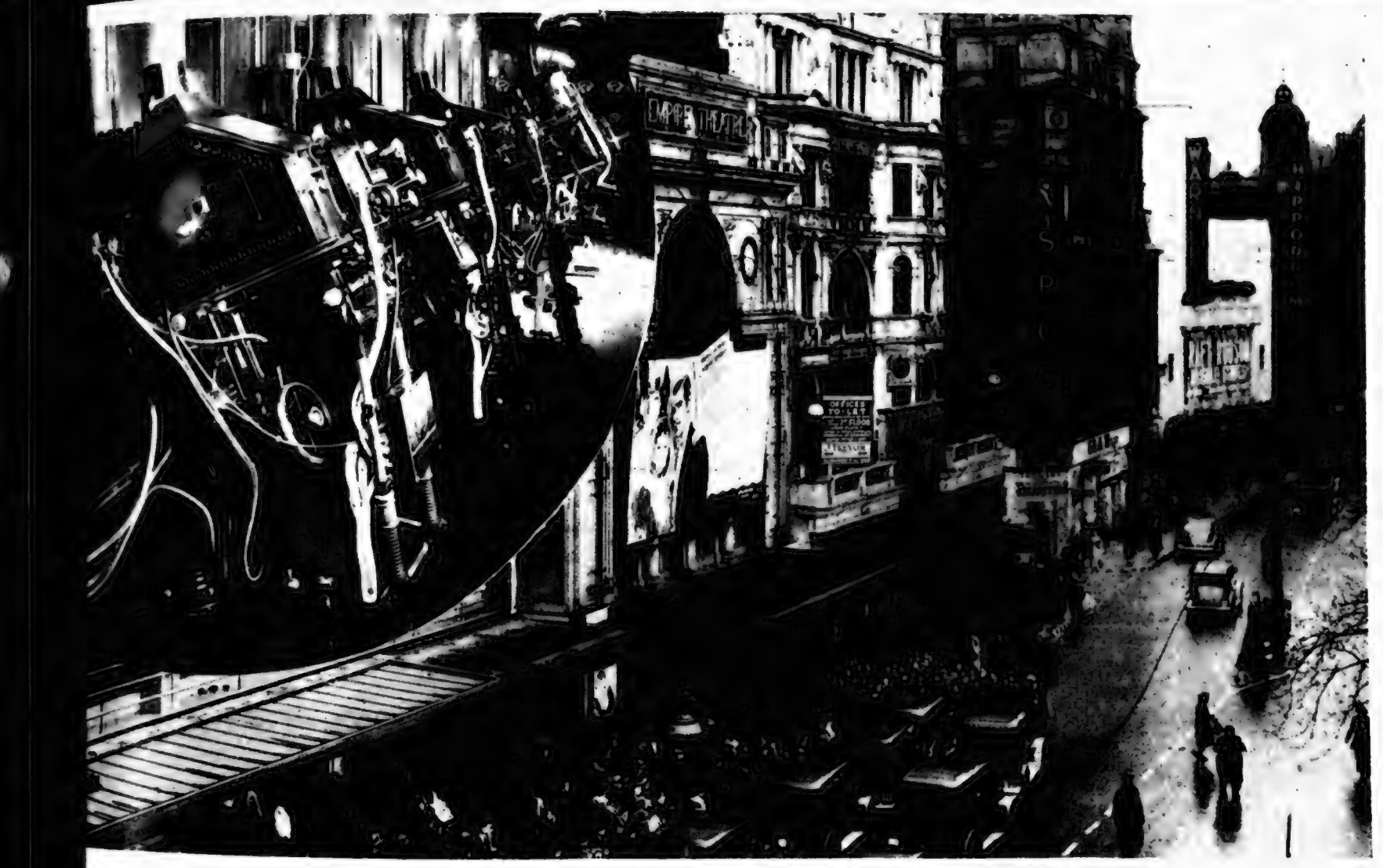
IX. APRIL 8, 1943 No. 93



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Observations

DESPITE shortages of staff and of cleaning materials it is still possible to keep a kinema reasonably clean, even if not quite as bright and attractive as in pre-war times. I know this is so because the majority of houses do just prove it. Consequently the few exceptions (usually small and old) which try to demonstrate the contrary stand out in all their unattractive grime with added shame. I have passed the disreputable frontage of a small suburban independent theatre repeatedly which many people would have hesitated to approach, let alone enter. Although taken over only a few months ago by a new proprietor and given a perfunctory redecoration at the time, it has been allowed to acquire grimy finger-marks and dirty smears which make it positively repulsive. Unwashed urchins play around the paybox, play ball against the front doors, and scrawl juvenile comments on the peeling paint. The steps look as if they have not been washed since the reopening, even when there is a cashier in the paybox (which from my experience seems to be comparatively rarely) she peers out dismally through the murky glass of an oversized porthole. How this place manages to survive I cannot imagine, particularly as there is a spick and span circuit house not far away. Does the proprietor, I wonder (an independent) spend his life cursing the circuits for squeezing him out of business? Were he to stand on the opposite side of the road and survey the unpleasant façade presented by his own lack of business he might realise what is wrong. It would be helpful to every exhibitor if he occasionally crossed the road and viewed his house from that vantage point.

THEODOLITE.

GLASS IN THE KINEMA

Extended Post-War Applications

By ELLIOTT HAMMETT

DURING the years before the war the modern kinema was providing some delightful examples of the use of glass both for utility and beauty. Exteriors faced with the various kinds of coloured glass brought a glistening appearance to the kinema upon which it was used, distinguishing it among the more drab structures around.

Within, mirrors, electric fittings and glass-fronted pay boxes carried the use further, while in "powder-rooms" provided for feminine use glass predominated in producing an attractive whole. Glass-fronted organ consoles, suitably illuminated, brought artistic colourings.

On the operative side huge bulb rectifiers, batteries, and valves of the sound system all employed the product of the glass manufacturers.

Fireproof Fabrics

Some idea of the extended use which may be made of glass in post-war kinemas was seen last month in a varied exhibit at the recently opened Building Centre, Maddox Street, W.1. Here, in addition to many kinds of glazing crystal, is a range of uses not usually recognised.

The kinema requires fireproof fabrics. Here were examples of satins made of glass fibre, beautiful to the eye, soft and pliant to the touch and possessing a durability which silk or cotton or woollen material could not reach. Not only curtain fabric but seat ropes can be manufactured from glass, while the same material fashioned for more workmanlike duties can be used for insulating tape and other heavier insulating uses as well as an insulating covering for wire.

On the decorative side, glass "wall-paper" will be a useful material after the war, possessing an attractive sheen which can be used to embellish decorative designs. The ease with which this material can be cleansed is another great advantage.

For Air Filtering

Glass wool, like cotton wool, has its place in air-filtering devices, possessing the advantage over textile wool of affording no comfortable harbourage for insects. The same process makes another form of this material, excellent for deadening sound, a very necessary function in some kinemas as well as in film studios.

Employment of a type of glass battery plate separators for accumulators on view at the exhibition enables the battery to occupy less space, while glass commutator cleaning brushes, deftly fashioned, were another exhibit.

When large-screen television comes into its own after the war the cathode tube will be one of the important items of apparatus in the kinema. A variety of cathode-ray tubes were on exhibit, and near them two cubes of optical glass, which most people will pass by. But these are the raw material of lenses, if the term raw can be applied to so finished a product as optical glass.

Iron-Free Optical Glass

A new glass, which one of the exhibiting companies, Chance Bros., has developed, has been so purified of iron that it only possesses .002, with consequent advantages in passing light as against .08 of the best optical glass of recent production. What this means for lenses in indifferent light conditions may be imagined, particularly for night binocular work.

Some attractive examples of decorative panels both in glass fabric and in etched and sand-blast designs repaid attention.

INCOME-TAX RETURNS

Allowances and Deductions

New forms, requiring a return of income for the year ending April 5, 1943, will shortly be in the hands of income-tax-paying persons and corporations.

Among points to note regarding allowances are that wear and tear percentage rates allowed for machinery and plant continue inclusive of the one-fifth extra allowance, 20 per cent. plus 4 per cent. If in connection with A.R.P. matters there is anything in the nature of machinery and plant (*e.g.*, fire appliances and filtration plant, etc.), these will be subject to wear and tear allowances.

Among other A.R.P. items, cost of equipment or stores for first-aid parties, respirators, protective clothing, wire netting, blinds, screens, dark paint, training of staff, etc., are treated as trading expenses and so deductible.

Interest payable on Tax Reserve Certificates (taken out in advance of tax payments) is not assessable to tax, but interest received for payment in advance of War Damage Act contribution is assessable. The discount of 2½ per cent. which was allowed for Schedule D tax paid in advance is now discontinued.

Sums paid for National Defence Contribution and Excess Profits Tax, and premiums under the War Risks Insurance Act, 1939, are deductible as trading expenses, but amounts payable under the three schemes of the War Damage Acts, 1941 to 1943, are not deductible.

Every person must make a return of income, and failure to do so makes the person liable to penalties.

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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HOW TO BECOME A KINEMA ORGANIST

A Question Many Musicians Ask in Vain

By A. W. OWEN

THE article in last month's IDEAL KINEMA explaining the possibilities of the theatre organ, and outlining the way in which the instrument can be best exploited for entertainment has awakened considerable interest. A number of pianists and church organists put the point that theory needs practice to be fully useful. How is it to be obtained?

There is no blinking the fact that the professional status of a kinema organist is in great danger of being definitely lowered, not so much by the effects of the war conditions but by the peculiar attitude of the majority of kinema proprietors in regard to their senseless ban on the use of the instruments for lessons or practice facilities by the pupil.

The organ is popular entertainment, the number of really good organists are few. If the supply is to be kept up and the standard of playing improved there should be greater facilities for obtaining practice on the kinema organ.

Lack of Facilities

Scores of letters have been received by me and by organ builders from men who have qualified either as pianists (chiefly orchestral) or church organists and who wish to enter this modern field of entertainment. But the facilities for learning how to play this complex modern instrument just do not exist.

Add to this, too, the fact that ten organs in kinemas are waiting for reopening for every odd organist disengaged or capable of holding these positions, and it seems to me to be a logical sequence that there is something wrong in a policy which benefits no one and certainly harms both would-be employers and employees.

Expectant Audiences

With a few exceptions, the standard of broadcast organ playing is of general musical interest, and those who "listen in," in turn, go to kinemas which possess organs and expect to hear equally good performances from the organists at these theatres. For this reason alone, any deterioration of such recitals results undoubtedly in a box-office loss, even if its exact amount can never be computed by figures. May I endeavour to set out the present position of a young experienced pianist who tries to enter the kinema organist ranks?

First, he probably contacts an organist in his own or near town and gets a personal interview to state his case. The reply in the vast majority of cases is uniform, *viz.*, he is sorry, but the proprietors do not allow the use of the organ for either tuition or pupil's practice.

Then a letter is perhaps sent to the Compton Organ Co. Their reply was embodied in my last article in the IDEAL KINEMA, for which I was indebted to James Taylor, one of the firm's directors. It was lucidly written and contained valuable hints and advice in theory but useless unless facilities for actual playing can follow the instruction.

Cost of Lessons

What does it cost to obtain kinema organ instruction when you can get a chance? It varies quite a lot I know, but recently in the London area a pupil told me that he was asked 25s. for his lesson and 10s. 6d. an *hour* for practice. When he protested to the organist he was told that it could not be done for less as the proprietors even took half his fees!

Now, how can a fair deal be given which would be to everybody's interest concerned?

An Opportunity for a Circuit

Could not one at least of the big circuits come to the rescue by nominating one kinema in each of, say, six leading provincial towns in which instruction is permitted at a fixed fafr fee for the organist instructor; the use of the organ for specified limited periods being granted at a reasonable rate.

The kinema chosen should be one that is not used for Trade shows, and to my mind, a six-rank organ is much to be preferred to the larger and more complicated models for initial instruction.

Pupils should have to pass a preliminary test in general musical knowledge and pianoforte or church organ experience, and the company concerned might easily arrange to have first claim on such a pupil's services when trained, at an agreed salary.

Who will be the first to promote this commercially sound cause?

CENTRAL HEATING BARRED

Central heating of public buildings is to be prohibited during the summer.

This was announced by Major Lloyd George, Minister of Fuel and Power, in the House of Commons this week.

The prohibition will probably be continued into the late autumn as was the case last year. Kinemas will be affected under the Order.

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From the Editor's Letter Bag

ORGAN CONSOLES
A Few Reflections

A tip for organ builders when return peace-time conditions enables them to sume normal trading routine: design console-top in such a way that it doesn't fleect light from the "spot" on to the scr Some years ago I drew the attention kinema management to a puzzling flare the screen which I eventually traced to polished top of an organ console shining the beam from a downward directed lam The other day I came across another one. was not a serious blemish, but enough spoil an otherwise good effect. The rem seems to be to avoid a flat top on the cons Alternatively, if the fitting must have a top like an upright piano, why not trea with a dull finish.—Yours, etc..

DIMMER

MANAGER-ORGANIST'S TRANSFER

Don Newman Holdsworth, former manager-organist of the Odeon, Burnt succeeded K. Rowlands as manager of Mo Odeon on his transfer to Weston-super-M Here also he carries out the duties of orga formerly carried out by Reginald Foxw who is now touring numerous Odeon thea in London and the Southern Area. Mr. H worth was with Paramount, Union, Co Kinemas, and now Odeon, with whom he been for several years. Previous to this was at various towns in South Africa, master at the famous St. Andrew's Colle South Africa, and broadcast fro Graha town frequently on both organ and pi Originally a straight organist, se ved arm at Ripon Cathedral. Conductor of fam Killowen Male Voice Choir North Ireland, who frequently record a broadc

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S YOUR A.R.P. STAFF EFFICIENT?

Be Prepared for New H.E.-Incendiaries

By LESLIE HOLDERNESS

ROVINC AL kinema managers have long realise the truth of the saying that their l uses form part of the "Front Line" a the war when enemy air raids in pro ss. It has been vividly im ed up he minds of those in charge inemas the large industrial centres the da r zone is by no means con- to ho in the centre of our cities. extends a somewhat lesser degree to rban ki nas.

spite of e recent freedom from enemy ations e oyed by a large part of the try, the nema front must be ready for n as no one can prophesy how soon the ert" ma be sounded, bringing with it eriod of alert responsibility on the part managers for the safety of their patrons.

here has been no slackening of effort in al Civil Defence circles during the pre- lull, and it is imperative that all kinema of that force should be capable of ning their section of the "Front " should bombing start again.

You Prepared?

less this is the case in the event of enemy registering "a hit" with the H.E.-incendiary bomb on a kinema g a performance there can only be one l--PANIC. Apart from the misfortunes h may befall that kinema and its ons, the disaster may have serious re- ions on the other theatres in that town, possibly on kinemas throughout the e of the country.

y kinema manager who has had ex- ence with the type of H.E.-incendiary bomb dropped by the enemy in recent raids should have given considerable thought to the action he would take should bombing restart. Capable of penetrating 6 in. of concrete, these bombs, instead of remaining on the roof or false ceiling will penetrate into the auditorium. Consequentiy the audience, having been warned by the M. of I. film, "The New Incendiary Bomb," that in future all incendiaries must be regarded as H.E.s will instantly endeavour to take cover as advised.

Staff Alertness

Having been complimented by the Birmingham authorities on the procedure adopted by me at this Odeon Theatre, and also upon the efficiency of our Fire Teams in past raids. I readily pass on a brief outline of the precautions we take in the hope that they may prove useful to other managements. Immediately on the sounding of an "Alert" the house manager or a member of the staff is deputed to stand by at the emergency house lighting, in order that should any incendiary bombs penetrate into the auditorium the house lights can be immediately switched on. Usherettes or attendants—without waiting for instructions—will promptly open all exits at the same time calling "This way out, please," and giving directions to the audience of the exact location of the nearest A.R.P. shelters.

In the case of large kinemas which possess a stage, anyone in attendance thereon could bring the stage lighting into action and escort patrons of the front stalls out of the building over the stage. Even if incendiaries dropped should prove to be of the H.E. type there will possibly be a safety margin of four or five minutes for patrons to leave the house. Should the theatre stand on an island site managers should also consider what procedure should be adopted to avoid confusion at the exits if it is found that other incendiaries have dropped in the passageways surrounding the building.

A Plan of Action

My experience of past raids has proved the absolute necessity for every kinema manager to have a definite plan of action ready to be brought into operation with every member of the staff efficiently trained to play his part in organising the safe withdrawal of patrons the moment the "Alert" is sounded. The confidence displayed by management and staff will go a long way to secure the wholehearted co-operation of the audience should such an emergency arise.

SOUND INSULATION

Speaking to the British Kinematograph Society last month on theatre acoustics, N. Fleming, B.Sc., of the National Physical Laboratory, said that the degree of isolation of an auditorium from external noises is almost entirely dependent upon the same mass per unit area of the wall, and practically independent of the material. For a 9-in. brick wall weighing about 90 lb. per sq. ft. the average sound reduction is about 55 db. To increase this insulation a double wall is necessary. In the case of the kinema the weight required for structural purposes is normally adequate to provide sufficient insulation for traffic noise.

NEW RECORDING THEATRE AT DENHAM

Opening by Brendan Bracken

A WELL-BALANCED ACOUSTIC UNIT

TO-MORROW (Friday), the new re-recording theatre at Denham Studios is to be officially opened by Brendan Bracken, M.P., Minister of Information.

The theatre is designed for two main purposes: (1) Orchestral recording; (2) the re-recording or dubbing of sound tracks.

The ratio of height, width and length of the theatre is approximately 1 : 2 : 3, being about 25 ft. high, 50 ft. wide and 75 ft. long.

Construction is of brick, and rock wool and Acousti-Celotex have been used for acoustic treatment to give an optimum reverberation of 1.1 at 500 cycles.

It is estimated that 40 musicians would represent the optimum number of performers in this stage for maximum quality and best illusion, although 70 or 80 musicians represent the largest number that could be used and still provide satisfactory recordings.

Walls, floor and ceiling surfaces are arranged non-parallel in order to avoid sustained reflections between surfaces, and wall and ceiling surfaces are angled and convexly curved in order to diffuse the sound.

The acoustic-absorbing material has been arranged so that the absorption takes place in the dead end of the theatre—that is, the auditorium end; and reflecting material used in the live or screen end.

The brick-work is of sufficient thickness with its air spacing as to insulate completely the theatre from all outside noise.

Western Electric sound is employed in the theatre, a complete Mirrophonic installation having been made, having a 50-watt output.

Both scoring theatre and monitor room are balanced for sound in a manner which give exactly similar characteristics, and the system is in complete agreement with that established by the Academy of Motion Picture Arts and Sciences.

Especially is this so in the ratio of the theatre's dimensions which experience has proved as optimum when the ratio is 1 : 2 : 3. Formerly 2 : 3 : 5 were the favoured figures.

The projection box which supplies the picture has been rebuilt and Super Simplex E7 machines with Super Simplex lamps and Western Electric Mirrophonic sound provide sound and picture.

The much-appreciated acoustic properties of the new theatre are the result of friendly and frequent co-operation between Messrs. Engler (Western Electric), Watkins (D. and P. Studios), and Doyle, architect.

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OBTAINING EQUIPMENT FOR SERVICE SHOWS

Made-up Mechanisms from Many Sources

By F. BARRON-CURTIS
(ENSA Technical Supply Officer)

THERE was a time when, if I wanted only a few lamps or a tin or two of metal polish, I could obtain them easily from any of the suppliers who were calling at my office throughout the day. If I remarked casually to someone that I contemplated installing new projectors or sound apparatus the eager salesmen who lined up to collect my orders became an embarrassment.

Those days have passed. Now I wait on everyone else. Can you imagine the competition a short while ago for 160 dual 35-mm. static equipments or for portable 35-mm. outfits which I have on order for my department? It is an interesting position—not forgetting the second-hand market, which I have now almost fully explored.

Perhaps one happens to pick up a couple of projector mechanisms; then the sound apparatus has to be unearthed; and when that has been done there is the game of hide-and-seek trying to locate adaptation gearing for wedding the one with the other.

Any Spools to Spare

Exhibitors have been most helpful in offering me anything they were not actually using; and I should like to appeal to those who read these notes to look round and make sure that they have not a few old spools lying around which they could spare. Spools and rewinders are urgently needed at present: we expect to have plenty soon, but at the moment are terribly short, so any that can be spared (particularly Kalee spools) will be very welcome. I can guarantee their prompt return as soon as our deliveries begin.

I must not mention the names of firms which have helped me out, but I do wish to thank all those (both manufacturers and agents) who have given me such admirable service and co-operation during 1942. Without their help my department would not have been able to open so many kinemas, and many thousands of members of the fighting Services would have lacked film entertainment in their camps—sometimes 15 or 20 miles away from the nearest commercial kinema and with little or not transport available.

A Satisfying Year

On looking back over the past year I think it can be claimed that the Department of National Service Entertainment has done good work, and I am proud to have been privileged to help with the progress made by tracking down and securing necessary equipment.

There have been occasional slight "technical hitches," but considering the number of our openings in the period I think even the B.B.C. would envy our record of smooth service.

It has sometimes been heart-breaking to have to instal such excellent equipment as Simplex-RCA in a hall seating only 400, but the comments of the boys and girls in the Services have convinced me that no equipment is too good for them. The devoted attention given to our installations by our projectionists (of both sexes) proves that the apparatus is being well cared for, and this makes the supply of tip-top equipment worth while.

I should like to add that, although the Kinema Technical Section often sends me running around at all hours of the day and night, my labours are rendered cheerful and interesting by the very evident spirit of co-operation and helpfulness which I find among those in the section.

"We shall not fail or falter,

we shall not weaken or tire. Neither the sudden shock of battle nor the long-drawn trials of vigilance and exertion will wear us down."

The Rt. Hon. Winston Churchill, M.P., Prime Minister.

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STANDARDS FOR MASTIC ASPHALT

The following three specifications have just been published by the British Standards Institution :—

B.S. 1097, Mastic Asphalt for Dampcoursing and Tanking.

B.S. 988, Mastic Asphalt for Roofing (Limestone Aggregate).

B.S. 1076, Mastic Asphalt for Flooring (Limestone Aggregate).

The present publication covers, among other types of mastic asphalt for dampcoursing, those required in B.S. 743, Materials for Horizontal Damp-proof Courses, etc.

B.S. 1092, Pitch Mastic Horizontal and Vertical Damp-proof Courses.

B.S. 1093, Pitch Mastic Flooring.

Further work is being done both on pitch mastic roofing and pitch mastic tanking, and it is hoped to publish specifications for these in due course.

FIVE LOYAL BOYS

On Parade Every Time

F. Douglas Hye, manager of the Emp[ire], Long Eaton, Nottingham, is so proud of [the] loyal co-operation of his staff in these [days] of labour worries that he has brought [them] into the foyer from the projection room to be photographed.

Not one of the five, he says, has been absent or late for duty on any occasion in eighteen months. So here they are with a little of the grime of the box still clinging as a record of loyal co-operation and service. Mr. Hye is first in the back row.

Answers to Correspondents

LINKING UP A P.A. SYSTEM

A request from a reader for information on the provision of a public address system to an existing sound equipment has been answered as follows :—

This inquiry is not too clear, but it is assumed that all that is required is to add a microphone to a B.T.H. amplifier.

The microphone will, of course, be connected to the grid of the same valve as that to which a non-sync. pick-up is connected, generally the first valve in the main amplifier rack. The method of connection will depend upon the characteristics of the microphone.

An ordinary carbon microphone requires a 4½v. battery connected in series with it; according to the type of circuit, it can be connected to the grid of the valve either directly or through a coupling condenser, or through a transformer, probably of 1 : 1 ratio.

A crystal microphone does not need an exciting voltage, but will have to be connected through a step-down transformer, a fairly high ratio. In the unlikely event of a moving-coil microphone being used, a step-up transformer will be needed. If a transformer is used, then the aim should be to get the product of microphone impedance times transformer ratio equal to the impedance of the pick-up (multiplied by the transformer ratio, if any), to ensure correct coupling.

It may be found that the microphone output will overload the valve, causing distortion. To avoid this, a potentiometer of a value several times that of the microphone impedance may be connected across the microphone terminals.

KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

FILM ECONOMY AND PRINT CONDITION

Wear and Tear Considerations — Local Supervision — Checking Reel Length — A U.S. Standard — A Rewinding Device — A Pioneer Passes

AVING read carefully the proposals made by the renters for economy in film stock, and having made several inquiries on the subject, I am still ering just what the proposals amount to, d the fact that the number of copies of is to be reduced by 20 per cent.

this reduced number of copies—which a few months ago was declared to be quate—is to be handled to enable o complete 25 per cent. more bookings previously is not made clear. I am the only answer is that the umpteenth-xhibitor will find his copy in a 25 per worse condition than at present.

s too late now to say that had the pro- which I urged at the beginning of the or the emergency training of projec- s been adopted much of the present lty would have been avoided. One face the fact that projectors after three of reduced or non-existent maintenance, robably two years of being handled by erienced projectionists, are no longer in lass condition, which fact must naturally on the condition of copies.

pervising Technician

one small contribution to the problem— an eminently practicable contribution, needs nothing more than a little give- ke plus somebody to organise it—may ve a proposal I made some year or two that in every large town one projec- with mechanical knowledge should be a few days' special training in projector enance, and should then be empowered it any projection room in his territory, requ of either exhibitor or renter, amine t projectors and carry out any s or ad stments within his power.

sibly s e parts are unobtainable; but the esent projectionist has never thought of reversing his intermittent sprockets —maybe he is running with a harsh gate tension or a fierce take-up. All these minor faults could be easily attended to by an experienced projectionist in, say, one or two mornings a week, and by this arrangement the benefit of his experience could be made available to all the exhibitors in a district.

Undoubtedly, if the reduced number of prints is to prove adequate to avoid a cut in screen time (which, remember, means not only shorter programmes but shorter running hours) an improved standard of film and projector maintenance is essential.

Reel Identification

I MENTIONED last month a proposal for enabling reels of film to be identified even if their leaders got mixed, by having an identifying number printed on the perforation edge or in the mask line. An even better idea has now been adopted by Olympic Kine. Laboratories, who handle the Paramount output and who have made several important advances in laboratory technique. The proposal not only identifies a headless reel, but indicates whether any footage has been cut out.

The basic idea is that Reels 1 and 2 are coded as Reel A, Reels 3 and 4 as Reel B, Reels 5 and 6 as Reel C, and so on. These letters will be printed on every foot of film.

In addition, a footage number will appear at every foot from the start mark to the last frame of the picture on odd reels, and continuing this sequence from the start of the picture in even reels. Thus, if Reel 1 measured, say, 950 ft. from start mark to the end of the picture (excluding run-out), then the first footage mark to appear in Reel 2 would be 951; these two reels together would make up Reel A.

By this method, if reels should get mixed up, they can be immediately identified by the letter, while the footage mark will indicate immediately whether any film has been cut out. A similar numbering system is, of course, used in many studios and cutting rooms, but its use in the kinema is, as far as I know, new in this country, and the thanks of projectionists will no doubt be rendered to Olympic.

The A.M.P.A.S. Standard

A SIMILAR proposal was, as a matter of fact, made by A.M.P.A.S. back in 1936, when the 2,000-ft. reel was first standardised. The difference was that instead of the use of letters to indicate the different double reels, the letters A and B were used merely to indicate the first or second half of a double reel. Olympic's proposal has the advantage that one can see at a glance which reel of film is on the projector; on the other hand, there is no indication that it enables the point where the two reels are joined to be identified, which might be desirable if it should be necessary to separate the reels for transit.

The hope is expressed by Olympic that the proposal may be accepted by other laboratories. This is a proposal with which I fully concur, except that, in the interests of standardisation, unanimity should be secured in regard to the type of marking. It is, of course, true that had the 2,000-ft. reel been adopted here at the same time as it was introduced in America, it would have been in use in this country for several years before the war, and would have solved some of our present-day difficulties.

Care in Rewinding

I RECENTLY mentioned a type of carelessness in film handling that can lead to quite serious damage: knocking the turns of

Continued on page x

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THE CARE OF OPTICAL COMPONENTS

Fingering is a Menace—Cleaning Hints—Damage by Heat—Rough Handling—Pitted Mirrors

By R. HOWARD CRICKS, F.R.P.S.

WHEN as quite a small boy, handling my fi camera, one paternal injunction impressed upon my mind: never touch the glass of the lens. To ay it inf riates me to see dirt or finger- on a len ; yet many projectionists seem e the c e of optical components for d and ive them considerably less on tha the mechanical equipment es.

optical omponents of a projector—y, of co se, the objective lens—are the precise rt of the equipment. While gineer orks to fine limits of a ten- ndth of an inch for the intermittent parts, the optician works in terms of of one fifty-thousandth of an inch—the ength of light, which is at once his unit surement and his measuring tool. The components will well repay any care to them—especially to-day, when ements are virtually unobtainable.

r-print Damage

effect of finger-prints on a lens is two- First, the layer of perspiration on the accurate glass surface causes scatter- the light rays. The effect is to rob the of its contrasts—some of the light ed for the highlights will be directed s the shadows. Only the finest lenses, olutely clean condition, can produce a brilliant picture on the screen.

the effect of perspiration may be more ent. The perspiration is acid and may the soft glass of the lens, leaving a ent roughness, which only re-grinding move.

end of mine has an apt saying: There ee things that should be held only by ges—a film (to avoid scratching or g the photographic image), a gramo- record (to avoid clogging the sound s), and a lens. Always handle lenses, sers or mirrors by the edges only.

to Clean Lenses

a projectionist prides himself upon g his l nses daily. He probably does it athing on the glass and polishing it possibl grubby handkerchief. The net may b more harmful than beneficial; ntinue application of moisture from eath m result in its penetrating to the n or ce nt between the glasses, which iscolor round the edges; while the erchie ill probably contain fine dust, may s atch the glass.

best c ning material is soft paper. rly, on could buy booklets of suitable but si these are no longer available ilet pa r is a useful substitute. Use a of pape nce only, and be sure to clean the ex me edges of the glass. If this lf is sufficient to remove grease, n the per with carbon tetrachloride aning terial which should be found ry oper ing box). Take care to dry the horough afterwards.

ays put he caps on the lenses when g dow for the night and so protect from t dust that arises when the box pt. C on dust especially is very e. Ta the greatest care when oiling jector t to allow oil to drop on the

e poi apply with even greater force sm optical system, because these nep small, and are therefore likely w w effects from a given amount of dirt. Unfortunately, the sound objective is usually very inaccessible. Some people use pipe cleaners to clean it, but they are apt to be fluffy. A match-stick covered with several thicknesses of soft paper damped with C.T.C. is a useful cleaning instrument. In many sound heads the light is conveyed from the sound track to the photo-cell through a small prism; don't forget the faces of this prism when cleaning.

Balsam Discoloration

The balsam of lenses is very susceptible to heat and, as I have already mentioned, to moisture. For this reason, some modern lenses are made without it. With the ordinary heat from the light rays it will in course of years discolour; but it is easy so to misuse the lens that this discoloration will occur far more rapidly than it should.

In the first place, if the aperture of the lens is less than that of the rest of the optical system (or in other words, if the angle of the cone of light proceeding from the arc to the gate is greater than the angle of rays which the lens can handle) then the lens will obstruct some of these rays, resulting in serious over-heating of the lens (for remember, it is not the light and heat *transmitted* by the lens that cause heating, but the rays that are obstructed or absorbed).

The second way in which heating may occur is by running the arc with the light shining through the lens, without any film in the gate; this may occur if titles run on one machine are colour-flooded from the other machine. Elementary precautions in such a case are to reduce the arc current on the flooding projector, and, in the case of a rear shutter projector, to keep the shutter in motion.

Handle with Great Care

Above all, take the greatest care not to subject a lens to any mechanical damage—for instance, by dropping or knocking it. There is a certain risk of cracking the glasses or distorting the barrel (the latter resulting in a serious loss of quality), but there is a grave risk of burring the threads so that it cannot be taken apart for cleaning. Incidentally, if it should be necessary to take a lens apart for cleaning (a step not to be recommended ordinarily) remove only one component at a time, and be very sure that it goes back the right way round.

Keeping the Mirror Bright

When we come to the lamp-house, there is one component which is probably the chief source of periodical variations in screen brightness; the arc mirror. A new (or newly silvered) mirror will have a high reflectivity which lasts only a matter of weeks or even days before it begins to drop, due to oxidation of the silvering. Aluminised mirrors are, it is claimed, far better in this respect.

With any type of mirror, the cause of this rapid depreciation is a combination of heat and moisture. The heat is largely unavoidable; but to a considerable extent moisture can be minimised. Some measure of condensation is unavoidable in the projection room, but it can be reduced by ventilating the projection room (as far as black-out permits) a short time before the end of the programme, so that the moist, clammy air of the box is removed before the cooling of the equipment can cause condensation.

The projectionist will hardly need to be reminded, however, that draughts impinging on the mirrors are the chief cause of breakage; this must at all costs be avoided. Nor need it be stressed that all mirrors and condensers must fit loosely in their mounts, to allow for expansion.

It is, perhaps, a counsel of perfection to suggest that the mirrors might be allowed to cool down after the show, and then placed over-night in air-tight tins. But if condensation difficulties become really serious, this might prove a useful expedient.

Spattered Surfaces

Mirrors whose backing is burnt off can be resilvered; but a mirror (or condenser) that is badly pitted by copper from the carbons becomes practically useless, since it is difficult these days to get it repolished. True, the actual copper can often be removed with a piece of wood, sometimes aided by C.T.C.; but the cavities caused by the drips of molten copper remain, and, at least in theory, are more harmful than the copper itself.

Most of this spattering occurs when the arc is struck. Three precautions are, first, never to strike the arc at too high a current; second,

Continued from page x

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page vii

a reel flat when they have been unevenly wound. Not only can such treatment bend over the edges of the film, and so lead to torn perforations; it causes transverse scratches across the film—bad enough on the picture, but probably serious on the sound track.

A simple method of adapting a winder to ensure that a film shall always wind flat comes from J. A. Leibrick, of the Ritz, Whitwell, Worksop, who says:—

"The average rewinder has a length of thread on the shaft; on this can be added a loose spool side or plate. The idea is to enable the person rewinding to have the left hand free to keep the loaded loose spool of film from over-running; thereby the film runs on to the spooling-off plate evenly: result, no edges standing proud, no loose winding.

"To work, the plate is off; you start the film first, then it is quite easy to place the loose plate on, locking it with the rewinder nut. All our programmes when packed off are rewound properly, and we have the satisfaction of knowing that the next operator will have a film copy with no damaged sides which, I think, shortens the life of a copy."

Winders used in the laboratories and cutting rooms generally have a rod pivoted at the foot of the casting, which swings up to guide the film on the spindle. Why every rewinder should not have such an attachment I do not know—except that it costs a few shillings extra, and it would be quite unlike our Trade to expend a few shillings even to save a few pounds' worth of film!

However, Mr. Leibrick's suggestion provides a simple alternative which could be fitted up with the minimum of trouble by any projectionist.

One way and another, the IDEAL KINEMA and its readers think up quite a few ideas for helping the projectionist in his job, and for saving film and equipment!

Death of a Fine Craftsman

BY the death of R. W. Paul the Industry has lost probably the least known of its dwindling band of pioneers. Whether Paul was actually the first man to make a projector is a point that may never be finally settled, although many facts point to this being the case. What is certain is that, at a time when Edison's ideas had progressed no further than penny-in-the-slot peep-hole machines, Paul, who had been engaged to copy the Edison Kinetoscope for the European market, produced an improved model, using for the first time a Maltese cross, and placed behind it a magic lantern, so projecting moving pictures on a screen.

Paul was first and foremost a scientific instrument maker—a fine craftsman, specialising in scientific instruments of the highest grade. Electric meters were one of his specialities—a month or two ago I mentioned in these columns a micro-ammeter made by him which read five divisions per micro-ampère. By his association a number of years ago with the Cambridge Instrument Co. he withdrew from active participation in our Industry, but was occasionally to be seen at Trade meetings.

He was one of the most interesting men to whom to listen; I remember just before the war two or three of us inveigled him into a West End hostelry, where we stayed listening to his reminiscences until we were turned out.

Keep Mechanisms Bright

I HAVE occasionally felt that, in our enthusiasm for sound during the past 15 years, the projectionist has studied electricity and amplification to the detriment of his mechanical ability. Yet mechanisms are after all the starting point of both picture and sound, and it is all wrong that their care should be overlooked.

The other day I was looking at a pair of projectors which had been allowed to get a bit rusty (in itself an unforgivable offence) and had been polished up. Worse still, one or two of the rollers had been polished, evidently with a piece of emery cloth, and as a result were badly scored.

Now, this scoring will have no effect whatever on the running of the machine, but it shows a lack of mechanical sense on the part of the person responsible. Anybody accustomed to handling mechanical equipment would have realised that to use emery cloth on a ground surface is like trying to flatten a garden path with a heavy steam roller—the marks left by the roller would be far worse than the original unevennesses.

Blueback and Oil

IN the first place, if ste[el] covered with the thinn[est] occasional cleaning with a [cloth] used to wipe down the ma[chine] —they will never rust, but [will] original brightness indefinite[ly] should lead to rusting, the [only] use is blueback—very fine ro[ll] for some obscure reason m[ade] backing. A lathe is, of c[ourse], polishing small parts li[ke] sprockets; if one is not avail[able] hand drill-brace can be used fixed to a spindle carried i[n] the whole brace clamped in

Another point is that a pr[o]cleanly oiled without a prope[r] a long thin spout, through w[hich] be deposited in drops, accura[tely] holes. There is no excu[se] swamping the machine with to collect dirt and make the w[ork] a filthy state. Very quickly, reach the film path, coverin[g] oil and ruining the quality duction.

CARE OF OPTICAL COMPONENTS

Continued from page ix

to allow the crater to get burnt in before raising the current; and third, where the arc is fitted (as every H.I. arc should be) with a dowser which drops between the crater and the mirror or condenser, to be sure that this dowser is kept down while striking. A wrongly adjusted arc magnet can also worsen spattering.

Finally, one piece of glassware that should not be overlooked is the projection port. The port-hole glasses are hardly in the same class of accuracy as the other optical components—they are, in fact, ordinary plate glass. Still, treat them carefully. See they are kept clean, and that in cleaning they are not scratched. If trouble is found with condensation, due to a difference in temperature between projection room and auditorium, try one of the various anti-dim compounds (no, not from your respirator—you may need that!)

If the ports are masked down to suit the light beam, it is better to use a piece of tin, cut to shape, than to use black paint on the glasses; the paint may spread in cleaning and cause loss of light.

PROJECTING THROUGH FO[G]

The effect of fog in a kinema is tha[t] white beam emerges from the porthole, before it can reach the screen nearly a[ll] blue (short wave-length) component has [been] scattered by the fog particles, leaving the [rest] to push on and reach the screen, with re[d] we all know.

Better results are obtained with h[igh] intensity arcs, as compared with low inten[sity] because of the greater amount of [blue] emission at the crater. This fact should [be] borne in mind by all who seek to impr[ove] their screen illumination in thick condi[tions] and may save much waste of time in exp[eri]menting with coloured shutter blades, a[ll] which can only subtract something w[hich] might help the picture.

Here we must consider, too, the effect [of] the colours available in the light source w[hen] projecting coloured films. To quote [an] extreme case, for example, you cannot pr[oject] the blue Kentucky skies unless the blue [light] is available in the composition of the l[ight] source in adequate supply. This is a prob[lem] which the arc-lamp carbon makers understa[nd] and can deal with. The filament or discha[rge] lamp manufacturers so far have had to c[on]tend with a limited range, in some cases w[ith] serious deficiencies shown by black lines [in] the spectrum analysis. In the light of pres[ent] knowledge, it certainly looks as though Te[ch]nicolor may yet prove the salvation of [the] carbon arc!

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ELECTRICITY IN THE KINEMA

X—Alternating Current

By MANNIN KENT

WE have already seen in previous articles that it is convenient to assume that electricity always flows along a wire through a circuit. For readers who have not previous issues this journal before them we should perhaps again state that the modern conception of electricity does not recognise any actual flow of current along a wire, but rather what may be very simply pictured as a "jostling" of electrons. We can imagine that one electron pushes against the next where each in turn pushes its neighbour and so on at immense speed right round the circuit.

We have already considered many of the effects of this movement, which for convenience we will continue to describe as "current flow," mainly in connection with what is known as "direct current," which is also sometimes known as "continuous current." This is the simple sort of current flow which we get from a battery or accumulator and from a direct current dynamo; but when we were discussing the production of the direct electric current from a dynamo we noticed that it was rectified or made direct or continuous because of the action of the commutator. Now a commutator is a convenient means of reversing the flow of electricity, and as the electricity in the first place was continually reversing and was just as frequently again reversed by the commutator, it follows that if we omitted the commutator we should have flowing in the circuit a current which constantly reversed its direction.

A.C. v. D.C.

In the early days of electricity when most of the money-earning load on the generating stations for many hours of the day consisted of lighting, direct current system gained a very strong hold in many towns. But in recent years, and particularly with the introduction of the grid system, about which we shall learn more later, alternating current has increasingly been in use and has been found to have many advantages which far outweigh its disadvantages.

Let us imagine then that alternating current is flowing rapidly backwards and forwards round the circuit. You will realise that if a current is flowing and comes to a standstill and then starts up again in the opposite direction, there must be a brief moment of time during which the current is at a complete stop. It will, of course, it must take a little time for the current to attain its maximum value when it reaches its peak both in speed and volume, after which it will gradually die away again until the standstill point is again reached.

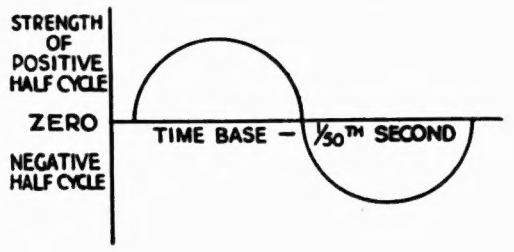
The conventional way of illustrating this is shown in the diagram where the zero line is assumed to be zero line, and what is called the "time base." The eye travels slowly along this line from left to right to imitate the passing of time, while we see by the wavy line what is happening to the flow of alternating current. We will be seen that it rises from the zero line at a varying angle, and eventually reaches a maximum, after which it shows a decrease of current back to zero again. It then continues below the line to express that it is now flowing in the opposite direction, once again it reaches a maximum and dies away to zero again. All this happens about 50 times a second, and this procedure is called the frequency of the current and would be described as being alternating current of fifty cycles per second.

Other Frequencies

In some districts other frequencies are used and 60 is quite common. In certain traction systems an even lower frequency is used and, in fact, the Southern Railway uses a frequency of 16 2/3 cycles per second, and this is so low that frequently on their railway stations a quick movement of the eyes will provide a convincing experiment of the existence of the low frequency current because the actual flicker can be seen.

The current will only flow in any circuit if there is a voltage to force it round, and this is just as true of alternating current. In a simple case, for the purpose of study, we can assume that the voltage line would be the same as the current line, rising and falling along the zero or time base line as shown in the diagram.

But there are many things that can happen in a circuit to disturb the relationship between the voltage and the current so that they do not remain in step with each other. For instance, if there is a magnetic coil in the circuit, having inductance, the voltage would rise to a maximum before the current which would lag behind. If, on the other hand, there was a condenser in the circuit, having capacity, then the current would lead the voltage. This lag or lead are described as the phase difference between the applied volts and the current.



Cautionary

Some students assume that alternating current will flow through a condenser which will not permit the passage of direct current. This description of what happens is over-simplified and is apt to prove misleading in later studies. It will be a good thing if the matter is thought out rather carefully with the aid of the next diagram.

Here we can assume that during the first part of the alternating current flow the electrons rush from generator G to a point A, which, at that moment, shall we say, becomes positive. At the same time an equal number will rush from B to C, making B positive and C negative, while an equal number will rush from D to G, making D positive.

This means that during this period there has been a flow of electrons from the lamp in the direction of B to C. With the current flow from the generators reversed the opposite effect will take place, and during this period the current will flow back through the lamp from C to B. In other words, the movement backwards and forwards in the generators' half of the circuit is reproduced in the lamp section of the circuit although there is no

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This picture of the projection room of the Regal, Bridlington, is interesting as being taken by the light of the arcs from a low camera-point by Chief Projectionist Davidson. The box was built just before the war and is equipped with Kalee II's and arcs and RCA sound

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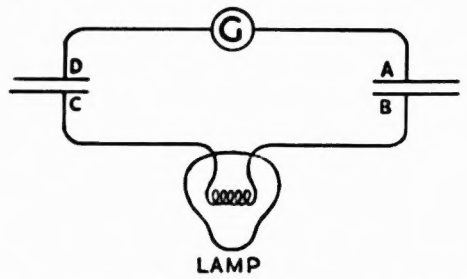
ELECTRICITY IN THE KINEMA

Continued from page xi

connection, but only the effect of the charge on one condenser plate as it puts an opposite charge on the other condenser plate.

Wattless Current

As all electricity is produced and sold in terms of watts, which, in the case of direct current, can be simply calculated by multiplying together the voltage and the amperage, so can we calculate the voltage in an alternating circuit in the simple case where the voltage and the current keep in step. But in



kinemas there is much equipment which will disturb the phasing of the voltage and the current so that they may be sufficiently out of phase to disturb the supply company's calculations. The supply company is only interested in the actual watts consumed, and if the disturbance due to the equipment is such that a considerable proportion of the actual wattage is wasted, then the installation is said to have a low power factor.

This rather brief explanation of a complicated subject must be "taken as read" by the average projectionist, but is inserted here to enable him to explain why on many electric supply bills a charge appears for Power Factor correction.

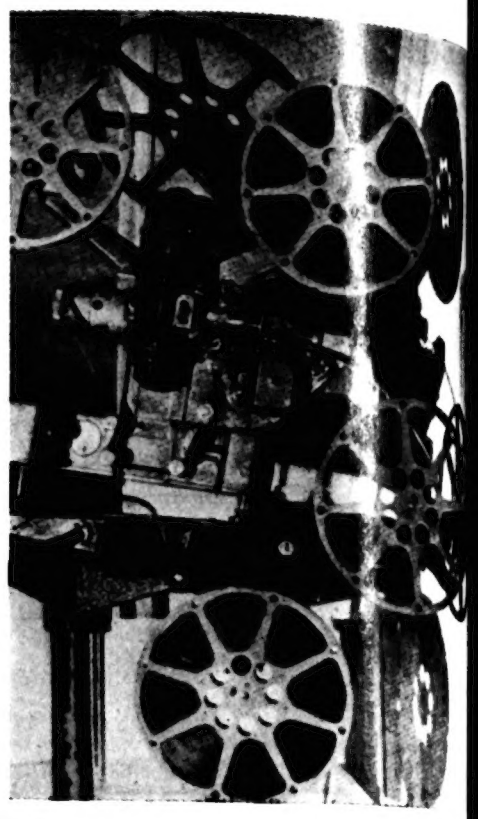
DOUBLE-SYSTEM PROJECTORS

For 16-mm. Film

THE necessity of double-system production in the printing and editing stages of professional production has led, in America, to the development of special double-system projectors in 16 mm. Usually these double-system projectors are adaptations of commercial sound projectors rebuilt by or for their users so that they will project sound and picture from separate reels and keep them in exact synchronism. Both Bell and Howell or Ampro projectors are easily adapted to double-system projection, and since a projector of this type is so essentially in professional work, a picture of a Bell and Howell adaptation is shown herewith to indicate the general method.

In England, shortly before the start of the war, a unit of this type, known as the "Tanar link," was marketed as an accessory for Bell and Howell sound projectors. The device consisted simply of a metal sub-base upon which the standard Filmosound was mounted, with appropriate feed and take-up reels to carry the extra length of separate sound-track film.

Generally speaking, all but the very simplest offstage narrative sound-tracks need rerecording if the best results are to be had. Therefore the professional 16-mm. producer should include two or preferably more film-phonographs in his sound recording equipment. In some instances, commercial 16-mm. projectors have been extensively revamped and modified for this purpose, but obviously a film-phonograph designed especially for this service will have better film movement and optical characteristics and will give higher-quality results.



A Bell and Howell projector adapted for double-system projection. Upper right reel feeds picture, lower right reel takes it up. Bottom reel feeds sound track which takes up on regular take-up reel

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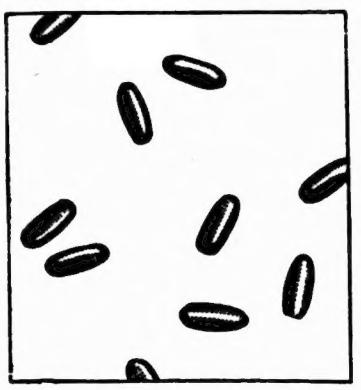

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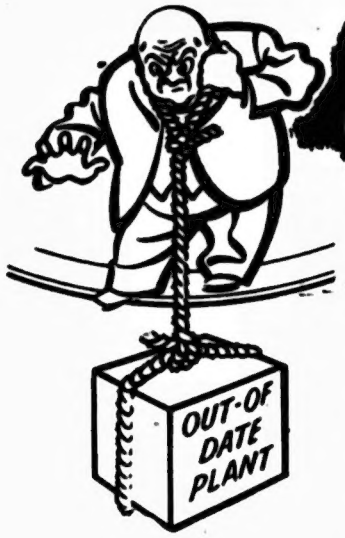

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